RESISTANCE

Spring 2001 Issue #15 $4.95

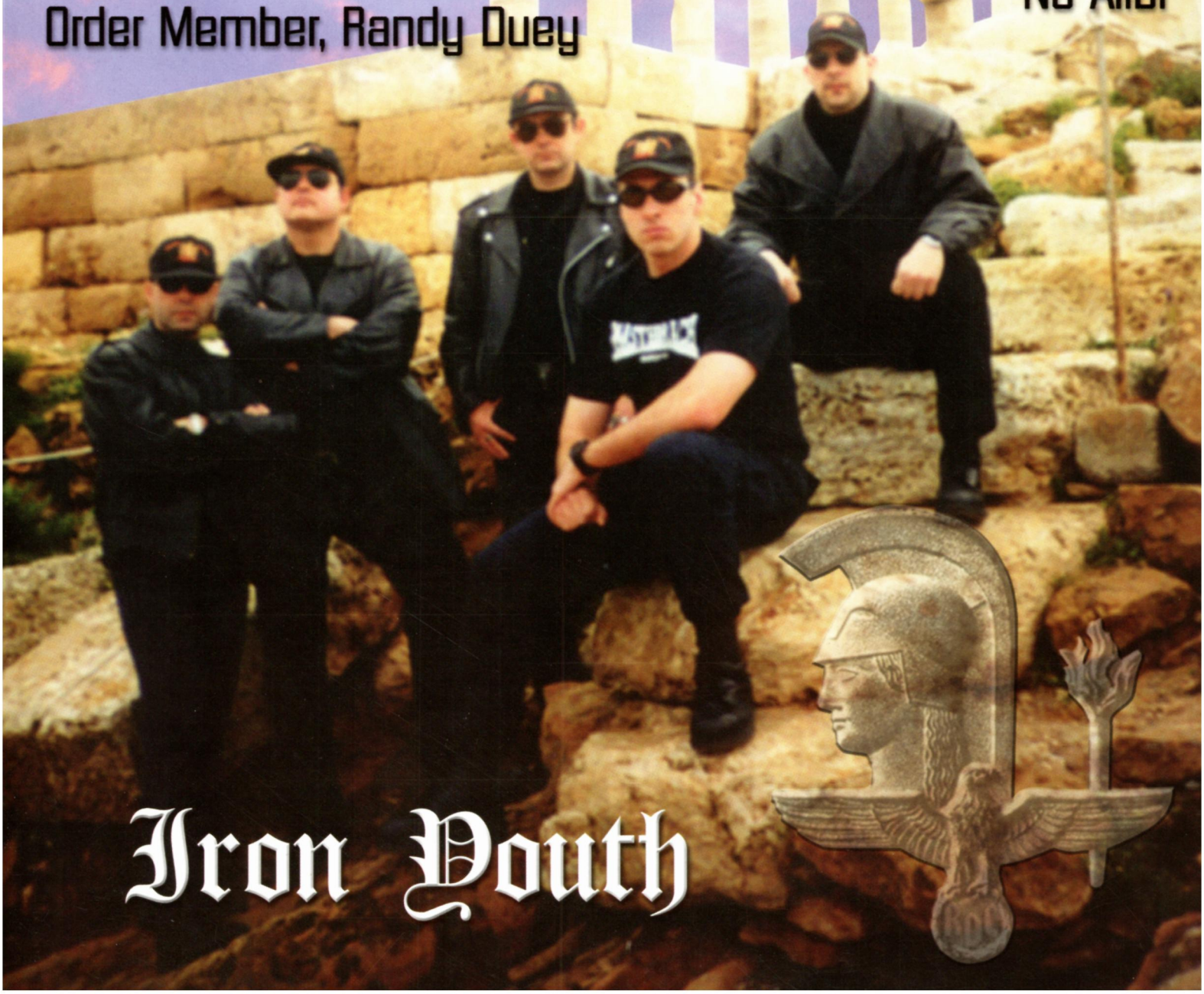
Joseph Paul Franklin

Pantheon

Aggressive Force

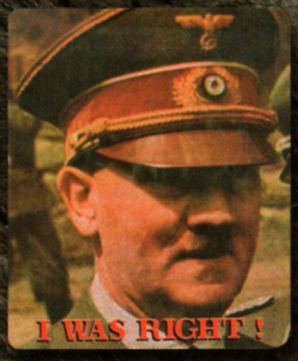
No Alibi

Order Member, Randy Duey



Iron Youth

WHITE STUFF



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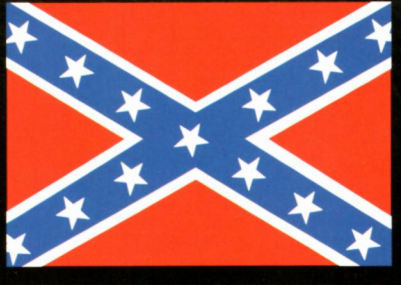

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Perhaps the biggest debate in the White Power music scene today is what types of music should be used as vehicles to promote our message. To date, most WP music has been of the Oi!, Rock, or Hardcore variety, but the plain truth is that if we confine our message to these and similar genres, we are limiting ourselves as to the audience we will reach.

Every new idea encounters resistance. The diehard traditionalists feel that disseminating our ideas using anything other than old-school Oi! is nothing short of a sell-out. I have heard some say that it would be suicide to branch out into subcultures such as Pagan Metal. On the other hand, many of our readers tell me that they would rather listen to good Country music, or even Industrial, than mediocre Oi! or Metal.

I am of the firm opinion that it would be suicide NOT to explore new avenues in this "eleventh hour" of our race. Fashion is nothing; securing a future for our people is everything. It makes no difference how we achieve the Fourteen Words, as long as we get the job done. Every musician should make a goal to be as original as possible, and we should all be open to exploring new genres.

Unfortunately, we have allowed our enemies to lay claim to the word "diversity." For most of us, that word conjures up images of mud-brown kids in the arms of White mothers, or formerly-White neighborhoods being reduced to Third World slums by non-White vermin.

But "diversity" need not mean degeneration. Consider the diverse inventions our race has created throughout its history. Think of all the diverse leaders, writers, warriors, artists, and inventors we can boast of. Our people have always been seekers and conquerors, searching for new ideas and new lands – and then taking action to grow and flourish under their new conditions.

And diverse approaches, ideas, and strategies are needed to carry on our struggle today. Our situation is constantly changing; the tactics of today may not apply next year, and so new tactics – and new weapons for the fight – must be found. It is because of diverse sources of inspiration from within – as well as new challenges from without – that we evolved to become what we are today.

In our struggle, inspiration comes to us in many forms. Ideas that drive some of us have little meaning for others. Each of us prefers to help the cause in his own way. Tastes and ideas in resistance music are no different. Bring new ideas and inspirations to the table! What appeals to one may not appeal to another. If one idea is better than the rest, let's use it! If your idea isn't chosen or has proven ineffective, don't withdraw from your fellow racialists, complain about "sell-outs," or foster disunity among us. Chalk it up as a learning experience, and be grateful that you had the chance to have your idea tested. Keep your chin up, continue to "be of good will," and then come up with another idea! Failures should be learning experiences that sow the seeds for future successes. The only true failure is not to try, or to fold up and quit if your idea is rejected by others.

And if your idea works for you, then go with it! Don't be afraid to break out of the norm or the current mode of thought. Explore. Test. Create. Invent. No single musical genre will appeal to all White racialists, just as no single tactic will guarantee our political victory. Like our ancestors, we must explore and question, for that is the womb of invention and progress.

We are not the glassy-eyed, happy consumers the Jews would like us to be. We are not the system's pawns. We are racial patriots. And we are a diverse group, with differences of opinion on many things, but we all share a common heritage and a common goal. We must learn to appreciate the healthy diversity within our race, and to subordinate all personal and petty opinions to what is most important – White victory.

One of the greatest teachers and motivators in professional sports, Vince Lombardi, said it best: "Winning isn't everything, it's the only thing." It is not important HOW we vanquish our foes in the coming battle; all that matters is that we win.

– Erich Gliebe, Editor

St. Patrick's Day Fest

March 17th — Jacksonville, Florida

Seven White Power bands invaded Jacksonville on St. Patrick's Day for a killer engagement. This event was promoted by the Jacksonville chapter of the Confederate Hammerskins in conjunction with members of the local Outlaws Motorcycle Club, and sponsorship from Panzerfaust and Resistance Records. This event was held on the lot of a biker bar in the middle of a predominantly-Black neighborhood, but with the Outlaws as proprietors there were no problems. The local police were even fairly cooperative.

Buffalo's blue-collar guys, **No Alibi** opened the show with the addition of a second guitarist in their lineup and demonstrated their new, heavier sound. **WhiteWash** took the stage next and frontman Reno showcased his trademark stage dancing. Florida's **Attack** entered the scene and the pit went wild. Frontman Forest was an absolute freak, roaming the stage like a man "possessed" and diving into the pit. These guys are true Hatecore! California's **Aggressive Force** was the fourth band to appear and the pit grew even wilder. Singer Brian's commanding stage presence seized everyone's attention with an intense set.

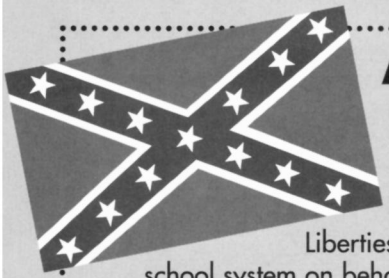
Dinner was then laid out by the hosting Outlaws who served up a good, hearty meal. With their bellies full, concertgoers were ready for more action and **Max Resist** complied with green-haired Shawn belting out the band's old favorites, including "Maximum Resistance," "Hammerskin," and "88 Rock'n Roll Band." **Intimidation One** followed and Jason and the boys sounded better than ever. With the band's clear sound bouncing off buildings into the dark night, one could have easily heard them a mile away!

A light drizzle then started coming down and some of the concertgoers began to leave, but that didn't stop **Youngland** from finishing off the evening with a crowd-pleasing set. With frontman Kenn and guitarist Matt both sporting big cowboy hats, Youngland re-energized the crowd with favorite tunes such as "We Are United Again," and "Thank God I'm a White Boy."

Hats off to the Hammerskins and Outlaws for a great gig!

News & Views

Facts and Opinions Suppressed by the Mainstream Press



ALBANY, GEORGIA

ACLU challenges T-shirt ban — The American Civil Liberties Union is suing a school system on behalf of nine students who were forced to turn their Confederate T-shirts inside-out or face disciplinary action. The First Amendment lawsuit, filed in federal court against Seminole County school officials, is believed to be the first in Georgia challenging policies that discourage or bar students from wearing Confederate symbols.

USA

COEUR D'ALENE, IDAHO

Former Aryan Nations Church to burn — The new owner of the former Aryan Nations headquarters is abandoning plans to turn the White outpost into a so-called "human rights center" and will instead burn the buildings down and sell the land for pasture. The Carr Foundation and activist Greg Car bought the compound for $250,000 in March after Aryan Nations leader Richard Butler was forced into bankruptcy. The "human rights center" idea was scrapped because of security costs and insurance liability issues. "I'd rather see it burned down and left in a pile of ashes rather than turned into a "human rights" museum," an Aryan Nations spokesman said.

CINCINNATI, OHIO

Typical Black behavior — A full-scale melee broke out over the shooting of a Black man by police in April, fueling the first major race riot of the century. Cars were damaged, the downtown police station was surrounded, a building was set afire, and police fired tear gas and rubber bullets at rioters who swarmed the streets to protest another fatal shooting of an unarmed Black man, the 15th since 1997. Mayor Charles Luken played both sides of the issue, giving praise to the police force for handling the riot, yet criticizing their shooting record. He also stated that the Black community's rage was understandable.

ST. PAUL, MINNESOTA

Vanishing First Ammendment — A teenager has sued his school district on a free speech violation after being informed by the staff that could not wear a sweatshirt with the words "Straight Pride" at his high school. Elliott Chambers, a 16-year-old student at the suburban Woodbury High School outside St. Paul, is not allowed to wear the shirt in school because it allegedly offended gay, lesbian, and bisexual students. The sweatshirt displays the trademarked logo "Straight Pride" on the front and the stick-figure symbols of a man and woman holding hands on the back. Woodbury's principal told Chambers he could not wear the shirt "because of the recent racial violence at our school, and that it (the shirt) might incite straight-versus-homosexual violence," he said. Chambers claims he did not intend to harass anyone. "It's not meant to bash gays or anything like that at all," he said. "It's just a simple shirt that says, 'Hey, I have pride in being straight.'"

WASHINGTON, D.C.

Fag Alert! Open homosexual Scott Evertz has been appointed to the Office of National AIDS Policy by President George W. Bush, who becomes the first Republican executive to appoint a gay man to such a high-ranking department. The announcement came after significant liberal agitation over Bush's February statement to fold up the think-tank.

WORLD

AFRICA

Ghana — Dumb Nigger! A Ghanaian man was shot dead in early March while testing whether a magic spell made him bullet-proof. It did not.

Tanzania — The wonders of AIDS! In the Tanzanian capital, Dar es Salaam, about 60% of boys and girls in the 15-19 age group tested HIV-positive in a screening exercise of twelve secondary schools. This is particularly frustrating to African think-tank specialists, who often assert that Tanzania is the most progressive of the central African republics.

EUROPE

Macedonia — What else is new? Another Balkan war is brewing, this time in the former Yugoslavian province of Macedonia. Early March found Albanian gunmen fighting long battles with Macedonian security forces on the edge of the country's second-largest city, Tetovo, in the northeastern sector of the country. Macedonian artillery, mortar, and heavy infantry have been deployed for more than a month, unsuccessfully trying to flush out the Kosovo Liberation Army and other ethnic Albanian gangs. Government forces are hitting several areas, driving to push the insurgents back into the rural areas, and special police units are stepping in to address the escalating urban warfare. Thus far, Macedonia has been unsuccessful in flushing out the rebels, who have vowed not to stop fighting until they have gained independence. KLA soldiers continue to pour in from Kosovo, and several skirmishes have resulted in casualties of soldiers, rebels, and noncombatants. Meanwhile, the ethnic Albanian leaders in parliament are bullying for a total split unless their demands are met. Albanians make up 25% of the Macedonian population.

Germany — They're at it again! In a 15-province raid involving 103 private residences, German police seized private property either banned by the BRD or allegedly used for the production or distribution of White racial propaganda. 106 Germans have been charged with distributing illegal material. The defendants face fines and/or jail terms of up to three years. With political charges against the right wing up by 60% since 1999, and recorded "Hate Crimes" up by 34%, the German Police State is desperately trying to squash the nationalist cause. It has instituted a new racket that encourages activists and skinheads to abandon their beliefs to offering them a package deal: government protection, leads on finding jobs, financial assistance, and new identities.

Yugoslavia — NATO is the real war criminal! Former Yugoslavian President Slobodan Milosevic is now under arrest and awaiting trial. Less than a year after his regime crumbled beneath NATO bombs, Milosevic was arrested at his villa at gunpoint, and then taken to a holding cell in Belgrade where he currently awaits trial. Calls by the United Nations and The Hague to extradite Milosevic have thus far fallen on deaf ears, as Yugoslavian President Vojislav Kostunica has insisted on charging the fallen dictator with corruption and murder charges. More than a dozen "war criminals" from three past wars are still at large in Yugoslavia, including Milan Milutinovic, the president of the Serbian state.

Italy — Back to Africa! Italian soccer fans booed a Black player on their own team, displayed racial banners, and left the stadium in protest shortly after he entered the game in Treviso. Nigerian forward Schengun Omolade came into the game for second-division Treviso. "We don't want a Black player on our team," one banner said. This is a very welcome sign indeed. Resistance calls on all European nationalists to protest the importation of non-White athletes into Europe.

MIDDLE EAST

Israel — Judiasm, a religion based on hate! Rabbi Osadia Yosef, one of the most powerful and prominent rabbis in the Ultra-Orthodox Shas party, called for the complete annihilation of Arabs in a speech early April, during Passover. "The Lord shall return the Arab's deeds on their own hands, waste their seed and exterminate them, devastate them, and vanish them from this world," he said. Yosef's followers showed positive support for his statement, while the Palestinian population voiced its concern and outrage. Palestinian cabinet member Hassan Asfur remarked that the Israeli government's "political culture and action are in line with (Yosef's) racist statements."

IRON YOUTH

National Socialism, Hellenic Style

After a three-year break, Iron Youth has returned with a dynamite new album, "Respect Defend Create." Recently, RESISTANCE Magazine interviewed this Hellenic band that unreservedly espouses National Socialism and tirelessly campaigns for the cause of White freedom.

RES: How do you feel, now that your second album is out?
IY: It took us three years to release a new album, but this doesn't mean that we were inactive all this time. Iron Youth is something more than a Hatecore band: we are a bunch of friends who share the same thoughts and views on life, history, and philosophy. Above all, we are very active politically, defending our ideas and the political party that promotes them. We are very satisfied with the new album, and we have great confidence in our skills. We also think that we deserve the interest and respect of people in the racial-nationalist movement. Iron Youth is back with a vengeance!

RES: Your first album, *Durch das Volk – Mit dem Volk – Für das Volk*, was received with great enthusiasm, especially by German fans. What do you hope to achieve with the new album?
IY: It is true that we had great success in Germany, the country of origin of our previous label (Hate Records). With the new album and the new label (Resistance Records), we hope that we will broaden our fan base. Not only is our music powerful, but our lyrics are more angry, more conscious, and more National Socialistic than ever. We believe in what we sing about, and we have faith in our cause and our music.

RES: How would you describe the music you play?
IY: We have a very tough and solid-strong sound. We mix Hatecore with Metal in a very balanced way. Sometimes, we even use keyboards in order to enhance the epic, majestic feeling. But our main purpose is power and strength; we sound like a ten-megaton bomb!

RES: In your country, you support the National Socialist party, "HRISI AVGI (Golden Dawn)." What is "HRISI AVGI" about?
IY: The "HRISI AVGI" is the only party in Greece that keeps the National Socialist flame burning. We have eleven branches throughout Greece. We publish a weekly political newspaper, a philosophical and ideological magazine every three months, and a bi-monthly youth ideological/musical magazine. The local branches around Greece also distribute their own publications regularly. On February, 3, 2001, 1500 "HRISI AVGI" members marched in the streets of Athens in a protest parade against the Turks and the sold-out Greek government. We are very active and honest.

RES: What about the "Youth Front" of "HRISI AVGI"?
IY: The Youth Front is one of the biggest weapons of "H.A." It publishes a bi-monthly magazine called *Counter Attack*, it gives courses and seminars about our ideology, and it dominates the streets of Athens – no doubt about it!

RES: From its founding up to the present day, "HRISI AVGI" has been persecuted by the authorities, but this doesn't seem to stop you. On the

contrary, your popularity has increased.
IY: The "H.A." is the only movement of national resistance in Greece, and it is natural for it to be the focal point of hatred on the part of the authorities and the state system in general. In July, 1998, the government tried to blame "H.A." members (and, specifically, the number two in command, Mr. Periandros Androutsopoulos) for the beating of three leftists (one of which stayed in the hospital for several weeks). Comrade Androutsopoulos had to flee the country, and he remains wanted by the police to this day. But, that which doesn't kill us makes us stronger. We will never stop supporting our comrade and we will fight for his innocence. "HRISI AVGI" is honest, sincere, and ready to fight for its just cause. The harder you hit steel, the stronger it gets!

RES: Which political parties and movements outside of Greece live up to your expectations?
IY: There are many parties around the world, but definitely Germany's NPD and America's National Alliance really stand out. The NPD is a fine example of a revolutionary party operating within the system. And we had the honor of meeting Dr. William Pierce of the National Alliance in person at the 1998 pan-European Nationalistic Youth conference organized by "H.A." in Thesaloniki, Greece. His movement is the leader in the struggle of the white people in the U.S.A. His decision to resurrect RESISTANCE Magazine was ingenious. We support our comrades of the National Alliance in their just and difficult cause.

RES: If you could delete five great mistakes in the history of the White race, what would they be?
IY: 1) The civil wars between Greek people, which shed Greek blood and served the interests of others.
2) The decision of Alexander the Great to march into Asia and Africa after he defeated the Persians. If he would have marched toward the west, Greek civilization would have flourished and would today be better understood.
3) The stupid decision of Mussolini during the Second World War to listen to Count Chiano and invade neutral Greece. He was defeated and asked for German help. The Germans helped him conquer Greece,

but it was a fatal mistake. The highly-important Operation Barbarossa was delayed, and we all know what happened next...
4) The delay of the Germans in starting total war in 1943. They were too late.
5) The destruction of Jerusalem in 70 A.D. by the Roman Emperor Titus without exterminating the Jews. Since then, the Jews have spread all around the world, carrying their sickness with them and infecting almost everybody.

RES: What are your views on religion?
IY: We are pagans, although it is not very easy to communicate with your real nature by living in a big city. We respect all religions, as long as they do not stand in the way of the best interests of our country and our race. We are interested in what unites us, not in what separates us. Basically, our religion is our race.

RES: Do you consider White Power music to be just another form of expression, or do you see it as something more?
IY: Unfortunately, there are a lot of people who buy CDs and attend shows but remain inactive politically. That is very bad. Our music is just another medium to help our cause, and we do our best to help "HRISI AVGI" through our music.

RES: Name us your ten best albums and your five top singers in White Power music.
IY: Albums:
1) RAHOWA: Cult of the Holy War
2) BOUND FOR GLORY: Behold the Iron Cross
3) BOUND FOR GLORY: The Fight Goes On
4) SKULLHEAD: Odin's Law
5) NOIE WERTE: Am Puls der Zeit
6) RAZOR'S EDGE: Whatever it Takes
7) BLUE EYED DEVILS: On the Attack
8) STORKRAFT: Mann Für Mann
9) BEFORE GOD: Wolves Among Sheep
10) SKREWDRIVER: White Rider

Singers:
1) G.E. Hawthorne of RAHOWA
2) K. Turner of SKULLHEAD
3) Stefan of NOIE WERTE
4) Drew of BLUE EYED DEVILS
5) Joel of BOUND FOR GLORY

RES: What is your opinion on the White Power Metal and the NS Black Metal scene?
IY: Metal music is one of our favorites, so we love bands like BOUND FOR GLORY, BEFORE GOD, BULDOK, DRAGON LANCE, VAGINAL JESUS, BERSERKR, CENTURION, RAHOWA, SQUADRON, etc. We also like worthy Black Metal music and we think that GRAVELAND is the top NS Black Metal band. Of course, our biggest love is Hatecore, like BLUE EYED DEVILS, ETHNIC CLEANSING, DAS REICH, etc. And we never forget the past: 4SKINS, COMBAT 84, SKREWDRIVER, etc. We embrace all forms of extreme White Power music.

RES: Recently, people from Skopje (the capital city of the Republic of Macedonia, ed.) have claimed

that Macedonia is not a Greek territory.
IY: There is no question that Alexander the Great was Greek. Some bastards claim that Alexander and the people living in the Macedonian territory were not Greeks, even though it is known that they spoke the Greek language and worshiped Greek gods. Alexander led the Greeks against the Persians. People from Skopje are serving Jewish interests. It is no secret that their economy is supported by a Jew, George Soros.

RES: What other problems do you face, as a nation?
IY: The Turks and, of course, the Third World immigrants who, together with the Albanian immigrants, number about one million in a country of ten million. If we do not act soon, we will be a minority in our own land.

RES: Thanks for the interview. You have the last word...
IY: We thank Resistance Records for giving us the opportunity to express our ideas through our music. Everybody who reads this interview must be aware that, in these dark times, if he is not able to fly like an eagle, to fight like a lion, and to devour like a wolf, then for all his life he will crawl the earth like a worm. And the fate of the worm is to be crushed under our boots. The future belongs to those who will not be affected by time, to those who will never forget, to those who will paint their hands with blood when the time of the great racial holy war comes. Death to the cowards! Sieg Heil!

Iron Youth

"Respect/Defend/Create"
(Music: Avaris, Lyrics: Costas Werewolf)

Where is your pride? Where do you belong?
Do you like to be a loser? Don't you want to be strong?
Problems are mounting and society is full of shit
You never learn from mistakes and defeat is so sweet
I know it is easy, fucking easy to sell out
I shall not be your judge but forgiveness is out!
A bitter taste in my mouth and a rage burns within
I don't mind if we're right, I don't care if we'll win

We are to rise, to rise above all
Don't stay inactive, break down the walls

Respect - Your brothers who stand by your side
Defend - A faith that is destined to rise
Create - A nation of honor and might

We are not here to be kind and to speak about peace
We are angels of vengeance, revolution is our wish
I know just one last thing: we do fight and we'll fight
Will we triumph or fade? I don't care and I don't mind
What's worth in this life if we don't live with pride?
So don't sit on the fence and waste your time
And we promise you nothing, only blood, sweat, and tears
But when one of us, you'll have conquered your fears.

"Show-Me the White Power!"

Missouri Gig, April 21, 2001

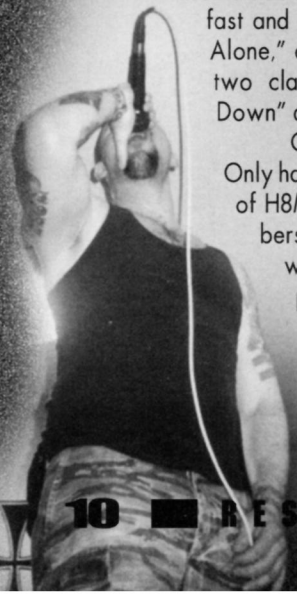
H8Machine, WhiteWash, Aggressive Force, Straightlaced Nightmare, Shortfuse 76, and the Brawlers made for one fine evening.

This gig attracted quite a bit of attention from the local media. All kinds of sick groups threatened to protest this event, but they never found the place. The bad publicity was stirred up by one loser who tried to make himself a hero by exposing this "evil" neo-Nazi concert. This idiot was shown on the news, holding a sign that stated: "Hate is not a neighborhood value." This concert was a private party and was no threat to the local community, but some residents were still fearful. Many of these sheltered fools thought that Skrewdriver was playing. (!!) They probably thought that there were going to be some human sacrifices. What they thought was a gathering of violent murderers was just a get-together of some people trying to have a good time. Everyone kept his composure, and there were no fights.

This was a small gig, but people were dancing to all the bands. That is a rarity here in the USA. Most of the time, everyone stands and looks tough during the first few bands, then dances to the last band while intoxicated. These shows are all about, having fun; no one has anything to prove.

The first band up was the new Hardcore act, Shortfuse 76. Despite an initial sound check, the sound was messed up for the first few songs. Once things got straightened out, this Texas band began to shred. Their sound is different from that of many other Hatecore bands; SF76 has a brutal, "new school" Hardcore feel. The vocals are extremely brutal!

Next was another Texas band, Straightlaced Nightmare. The band's first two demos had a heavy Oi! influence, but their new material has a classic 80s Hardcore sound. They opened up with the song, "In your Face," which sounded like something you would hear on a One Life Crew album. SLN's music is fast and brutal. SLN also played "Sickness," "Stand Alone," and "Fuck the Law." Their set also included two classic covers: Negative Approach's "Tied Down" and Iron Cross's "Fight 'em All."



California's Aggressive Force was up next. Only half the band was able to make it, so members of H8Machine filled in. Even with substitute members, the group sounded great. As always, AF was great in getting the crowd going. While playing "Missouri Belongs to Me," Big Brian fell off the stage and hit his head on the ground. When everyone picked him up, he was still singing. Many concertgoers were extremely happy when AF played "Whitepower Skinhead."

Next, the hardworking Texas quartet, WhiteWash, hit the stage. They opened with "Ill Will" and tirelessly rocked out songs from both of their releases as well as covers from English Rose, Arresting Officers, Iron Cross, and Stars & Stripes. At one point, WW did their trademark "going berserk" on stage. The band certainly seemed to give it their all.

The Brawlers were up next. This was the first time the band had played live in two years. The line-up is now completely different, with only one original member still in the group. They no longer play the Oi! style, but instead have a mid-tempo Metal sound. The vocals sounded like a monster growling in a dungeon. The Brawlers sounded like many of the new European bands. They only played a few songs, and then the singer of the Midtown Bootboys got on stage and sang, "Bang, Bang," and a few others. The crowd was really into it.

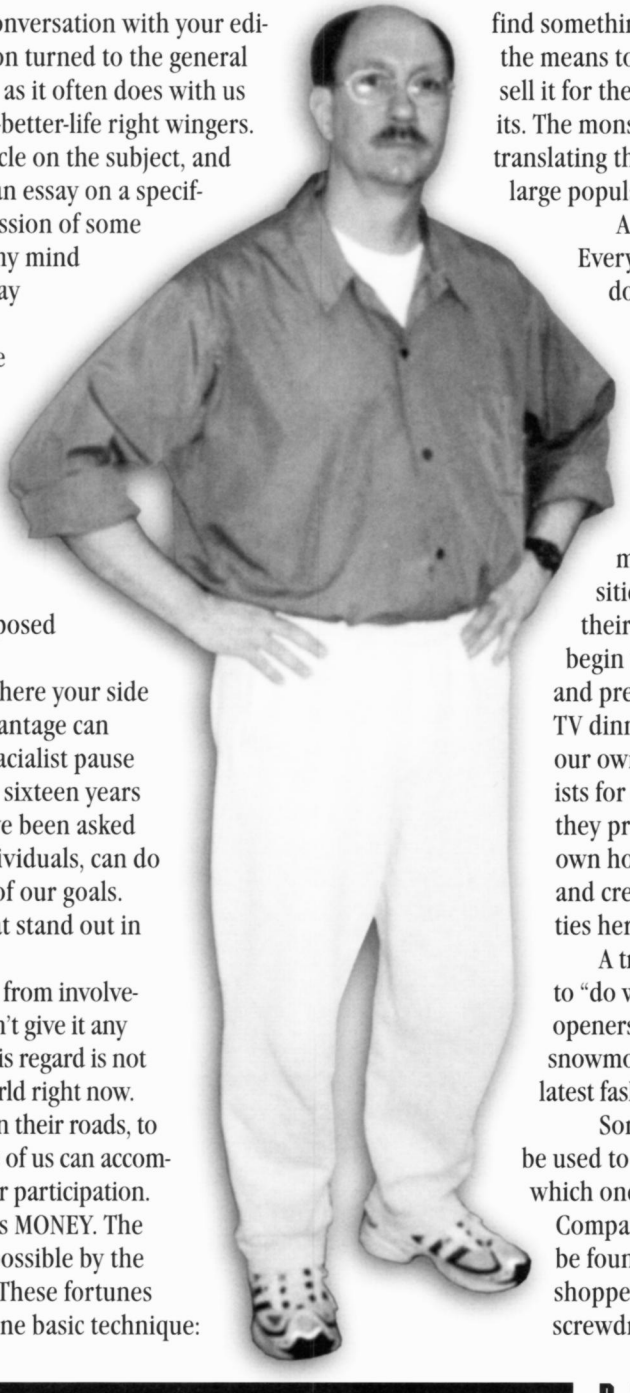
Last, H8Machine got up to do their deed. Roy from AF filled in on bass. The first tune was a surprise: Judge's "Fed Up." Of course, the only people who recognized it were those who know true Hardcore. H8Machine played some old Dying Breed songs as well as some outstanding new tunes that have some great technical hooks. The crowd screamed for them to play a Brutal Skin cover, and they responded with "Hard Times."

This show was definitely a success. No one got out of hand, there was no trouble, and all the concertgoers had a great time. We want a show with this kind of friendly atmosphere; not a show that will scare people off. There are many White people who are interested in WP music, but they are scared to come to events like these because they expect to see a bunch of drunken brawling. No one wants to be around violence, especially among his own people. Many thanks to all who promoted and attended the gig.

What Can ONE Individual DO to Help the Cause?

Commentary by Randy Duey

As a member of The Order and a close friend of Bob Mathews, Randy Duey spent the early 1980's giving the enemy fits and raising hell in the western United States. Captured in the mid-80's, today Duey is serving a 155-year sentence in a Wisconsin federal prison. In this article, he gives us food for thought about what EACH ONE OF US CAN DO, every day, to wear down the System and promote the Aryan vision.



The other day, in a phone conversation with your editor, Erich Gliebe, the conversation turned to the general state of things in the Movement, as it often does with us impatient-to-win-and-get-on-to-a-better-life right wingers. Erich invited me to write an article on the subject, and this is the result. It is not really an essay on a specific subject, but rather just a discussion of some things that repeatedly come to my mind when I am thinking about the way things are in our world today.

Look at it this way: Someone HAS to get this job done. If those of us in the Movement will not do it today, then our children will have to try to do it tomorrow. Personally, I hate the thought of failure, the thought that someone else may have to do the job that I am supposed to do.

Involvement in a struggle where your side is at a decided numerical disadvantage can make even the most dedicated racialist pause for serious consideration. In the sixteen years that I have been locked up, I have been asked by many people what we, as individuals, can do to contribute to the attainment of our goals. There are two general things that stand out in my mind.

The first of these is to refrain from involvement in the System. Ignore it. Don't give it any assistance. Total compliance in this regard is not the point. After all, it is THEIR world right now. You need to have a car, to drive on their roads, to buy their insurance. But each one of us can accomplish quite a bit by minimizing our participation.

What makes the System go is MONEY. The power it has over us was made possible by the accumulation of great fortunes. These fortunes began with slight variations of one basic technique: find something people want and/or need, assemble the means to produce it in mass quantities, and then sell it for the highest price possible, keeping the profits. The monsters have now become our masters by translating their wealth into the means for controlling large populations.

As much as possible, do not buy their goods. Every dollar you give them is used to keep us down. They do not deserve your business and cannot be trusted with it. Remember, they are our enemies. They have been conducting economic warfare against us for a long time, and now it is time for us to put a little heat on them.

There are areas where we have little leverage in this effort. None of us make cars or trucks and many other necessities of the modern world. Okay, so we buy theirs. But there are other areas where we can begin to make headway. We can buy real food and prepare it instead of buying processed food, TV dinners, and other junk food. We can make our own clothes and trade them to other racialists for something they make, or for a service they provide. We can service and maintain our own homes and vehicles. For the enterprising and creative racialist, there are many opportunities here.

A tremendously powerful weapon is to simply to "do without." We can live without electric can openers, garage door openers, video games, or snowmobiles. We do not need to be dressed in the latest fashion or have a satellite dish in the yard.

Some people have computers, and these can be used to do research on companies to find out which ones have sent their factories overseas. Companies with more favorable policies can also be found, and when a choice is presented to a shopper concerning which hose, garden rake, screwdriver, or bath towel to buy, an intelligent

decision can be made. This information could be organized and posted on a Web page, making it easy for shoppers to discriminate with their money.

Avoid supermarkets and department stores. Deal with small, local vendors; they are your neighbors. Let them know that you are dealing with them because of the principle of the thing. They will appreciate it, even if they are liberals, and they might realize that their economic fortunes are tied up with yours. You may need to make more stops and spend a little more money to get the shopping done. Consider both an investment in your community. Every dollar you spend locally stays there, at least for a while, and enriches the community, establishing bonds of kinship and mutual interest. Your local vendors have families to support, too.

As mentioned earlier, the industrial and technological revolutions have provided great assistance to our masters. Ask the man on the street today, and he will tell you how wonderful technology is for mankind—"It has improved the quality of life, life expectancy, given us more leisure time," etc., etc.

Bunk! Technology has been a disaster for mankind. It will always benefit our masters more than it does us, and the more we depend on it, the more enslaved we are. This argument may come as a shock to those who have never heard it, and it will be unwelcome by many who realize its far-reaching implications and are not prepared to deal with them. I do not have all the technical data on this. From prison, it is very difficult to do research on a cutting-edge idea. That would be a great job for some enterprising individual in the free world.

Let me adduce just one example. Cars benefit individuals in many ways, but they benefit our enemies even more. Cars make possible the system where we can travel many miles to work in our masters' factories or other business establishments. We become more dependent on our masters to make our vehicles and supply replacement parts. We become an uprooted people with no real ties to the soil, from which all wealth comes. We become more insecure in our employment and more dependent on our masters for its continuance and, therefore, more controllable. And the whole scheme goes on and on, with one thing leading to another.

Make no mistake about it: we cannot beat the enemy by acting like the "walking dead": buying electronic toys, working in their factories, and enjoying every advantage of their system – thereby supporting it. We have to withdraw from it. It will not be easy. It will involve sacrifice, but it can be done. We can have some industry. It is called "cottage industry" – productive work done at a local level, where the factory system is avoided. But factories and other large corporations have to be seen for what they are: miniature tyrannical governments. You cannot have freedom and factories at the same time. You have to choose one or the other.

The second thing I wanted to discuss, even more important than the first, is the idea of living the best life you can. Just like withdrawing from the System, this is something that you can work on, every day. There is no substitute for a life well-lived, and there is no more powerful witness to our neighbors of who we are.

Eat the best foods, get exercise, be healthy in every way. Get away from the junk food scene. If possible, marry and raise a family. Children are our future. Their quality is directly related to the quality of their upbringing. They need to be the center of their parents' attention, and not a side issue.

Associate, as much as possible, with Movement people. The "walking dead" have nothing to offer us. Try to have harmonious and courteous dealings with them, but do not spend time with them.

Social life, in general, needs to be kept in perspective. Individual needs vary, but there is not that much time in life for socializing. Hanging out with the gang is a waste of time, and wasting time is one of the cardinal sins of life.

It is okay to drink alcoholic beverages, but do it only in the company of our own people and in the privacy of our own homes. And your money would be better spent helping out the Movement.

One of the gravest dangers in the Western world today is what may be called the "party lifestyle." According to this way of thinking, the most important thing in life is to have fun. And today we pursue conversation, fun, and excitement like opium addicts. We have had this insidious disposition stuffed down our throats all our lives by the media, that we are only really living when we are in a social situation with lots of "friends" of the same age, laughing and joking, saying clever things, and poking fun at each other. The truth is just the opposite. This is not living, but dying.

Having fun is like sleeping: the more vigorously we pursue it, the more elusive it becomes. The more we do it, the more we reduce the quality of it. We need a certain amount of it and when the time comes for it, it will come our way. And that is the most satisfying type. Exactly how much fun is "natural" and how much is too much, no one knows. I think it is safe to say that it is way out of proportion today. If your idea of the good life comes from TV sitcoms, then REAL life will seem boring until you get used to it. But, by all means, get used to it. The harder we try to make life "interesting," the more we screw it up.

The next time you are bored, instead of jumping into the car and running off to find the guys and hang out, do something constructive – something that may have been a part of life a couple of centuries ago: start a garden, find a hobby, take up painting or a musical instrument, teach the kids and yourself a foreign language, take a walk in the woods, go to the library, go canoeing, or find a way to make a few honest dollars by making something in your own home or yard. Wean yourself away from the need for a daily fun "fix."

If you are a Movement person, you are held to a different standard. It comes with the territory; get used to it. People will be watching you. Under no circumstance should you ever do anything that could bring embarrassment or disgrace to your kinsmen. Be careful what you do and say. Be your own toughest critic.

Those who will not discipline themselves in this way must be warned and, if necessary, expelled from your association. It may be difficult, but a loose cannon can jeopardize the whole ship.

The evil system we live within has no greater enemy than us. They know it, and they go miles out of their way to discredit and destroy us. Don't give them any help by being anything less than the best you can be.

Each of us lives within a greater organism we might call our "community." Within that local world, people know each other and talk about each other, are influenced by each other, etc. If the media portray us in the worst possible light and our neighbors see that the shoe fits, then we will have no choice but to wear it. But, if our example among the community makes the media a liar, people will see it and begin to doubt the credibility of not only the media, but the whole power structure. Loss of credibility is the beginning of the end for our enemies.

There is a time coming when people are going to see that the modern way of life, represented by the Bill Clintons, the Beltway crowd, the Hollywood socialites, the jetsetters, and the advocates of "life in the fast lane," is a destructive failure. When they do, they are going to need our alternative lifestyle.

We need people and we need talent. We cannot get to where we want to go without them. We are in a war for the possession of our brothers' and sisters' minds. Our enemy has the tremendous advantage of great wealth and, with it, the ability to conduct his war from a distance, at his leisure, and on his own terms. He has all the cards.

The most powerful weapon we have in this war is the witness of our lives. And in this, we are not dependent on our leaders or anything else for the success of our mission. Again, there is no substitute for a life well-lived. You only get one life. It is a terrible tragedy to waste it; not only for yourself, but for our racial community.

So, if you think you have nothing to do in the struggle we are involved in, then you are mistaken. To use a military analogy, we are all soldiers in the trenches. It may not be as glamorous as the cavalry or artillery, but any general will tell you that battles are won by the soldiers in the trenches. THAT MEANS YOU!

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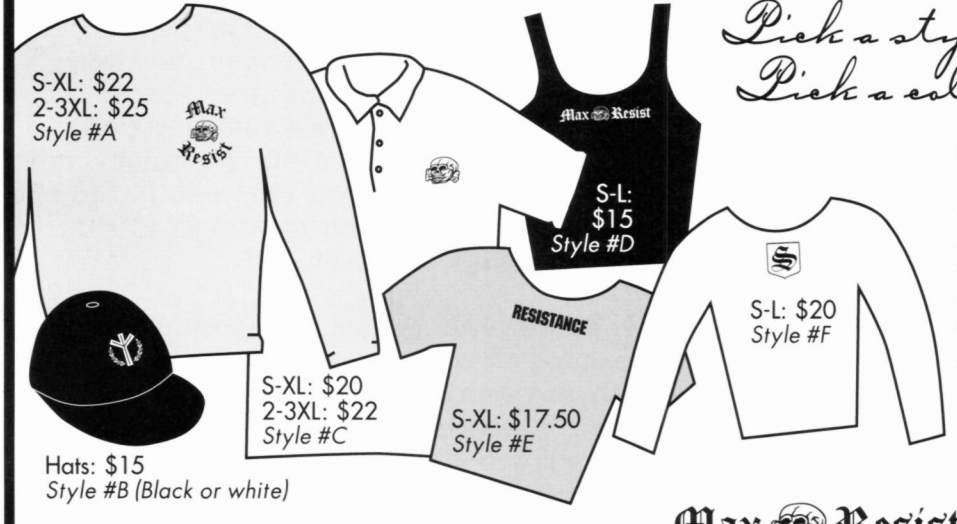

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The Great Sport of English Football Violence

Dedicated to the spirit of two great Aryans: Andrew Frain and Jason Marriner.

It was a great and popular sport in the good old days, before the Police began to enforce all the anti-Aryan "Public Order" laws which ZOG had introduced to try to tame and domesticate young (and not so young) Aryans.

The football match was one of the few events where there was a great Aryan atmosphere (an NF march in the late 60's or early 70's was another); where our Aryan martial spirit could be felt, and where it was manifest. Sometimes, it really was like being in a battle: the preparation, the expectation for days before; the gathering, the chants, the moving through the streets; the confrontation, and the fights. It was exhilarating; it was fun.

This had little to do with football (for me, anyway). I was not interested in football. For nearly a season I went for the atmosphere, the hope of a good fight, a good skirmish, and to be a part of what sometimes was a great seething army. Many a time the best place to be was the railway station, and many a time I, like several others, never even got near the ground.

The Government and its lackeys, the Police, did not like what was happening. They did not like young Aryan men parading, swaggering through the streets like ancient clan warriors. They did not like them being tough, brave, and making names for themselves as their ancestors, century after century, had done. All this did not fit in with the ZOG aim of trying to tame, to domesticate, our people: to make them into worker-drones for their capitalist society. Perhaps they feared these young men would re-discover their Aryan identity, their warrior heritage, and become proud, defiant Aryans who hated the multi-racial society. And the truth is that many of these young men did.

I myself remember several running battles: some near the railway station; some on the way to the football ground; some near the football ground; some in the city centre. I remember a few skirmishes and the good, the great atmosphere afterwards where talk often was of ambush. I remember a few occasions having a hard time getting out of bed on Sunday morning, stiff and aching from some minor skirmish or brief fight the day before.

At the time, the Leeds strip was all White, and it was common, for a while, to hear chants of "White Power!" from the terraces, as it was common for me and a few others to take along a pocketful of leaflets: BM, NF,

it made no difference, so long as the message of White Power, of opposition to the multi-racial society, got across.

It was not so much the fighting; when it happened, it happened. There was no time to think, you just reacted. It was more the whole occasion: the atmosphere, the expectation, the sheer exhilaration. It was great to swagger through the streets, before and after, chanting, clapping, shouting. There was pride, and that martial joy which is indescribable.

All this was healthy and natural. It was good. It was a manifestation of our warrior spirit.

But, sadly, such occasions have all but disappeared, crushed by the might of the Police and the Courts at the insistence of ZOG, who used their tame lackeys in the Media to print and broadcast story after story, bulletin after bulletin, and report after report, condemning "football violence" and "hooliganism" and saying how "terrified the ordinary member of the public was.

I repeat: all this seeking after fights, this seeking after confrontation, this gathering into clans, was healthy. It was natural. It was a real show of our warrior spirit. It was good fun; a great way to spend an afternoon, a day. It made ordinary life, Sunday to Friday, seem tame and boring, which it was.

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Some of us wanted to channel the energy, the enthusiasm, the martial spirit and yes, even the violence, into political goals. And, for a while, there was a little success, as a few of the now long-lamented NF marches proved. This really rattled ZOG: thousands of mostly young, tough Aryan men on the streets behind, and holding, the flags, the banners, of a racial nationalist political movement. You could imagine the Learned Elders of ZOG wild-eyed with terror; you could almost hear them whine: "More laws! More Police! We must jail more of these Nazis! This will end in another Holocaust!"

But those glorious and good and great sporting days have gone, to return only briefly with the emergence of Combat 18. But that is another story. ◆

Pantheon

One of the most EXTREME Pagan bands speak out on the eve of a new release...

Interview by John Murdoch

JM: Hello, and thanks for agreeing to this interview. Even though I don't listen to much Metal, I still appreciate the effort and talent you guys put into your work.
VAUTRIN: Thanks. It is an honor to be able to speak our minds and voice our views about Heathenism and NSBM.
RUBEUS: You have our thanks and gratitude for taking the time to interview us for your great political and musical magazine.
VOLKH: Thank you! 14/88

JM: First, how would you describe your musical talent?
RUBEUS: As far as talent, I think that it would be better judged by others than by us. Vautrin and I work hard at creating the right atmosphere. We view our music as a sharpened weapon against the current Zionist leaders of our nation and as a bell that tolls to reawaken the ancient Weltanschauung spirit. We believe White revolution will see the light of day soon enough.
VOLKH: We all work together very well. Sometimes we come up with songs too quickly for our own good. I just like smashing the drums and pretending they are sub-human skulls, and everything works out great!

JM: How long have you been active as a band, and what is the current lineup?
VAUTRIN: PANTHEON has been around about seven years, under the name PANTHEON, that is. Rubeus and I have known each other for a little over nine years. We used to tape trade and correspond with each other quite frequently. It wasn't until '95 or '96 that we actually started to play in PANTHEON together. We both were involved in different projects before our conception of PANTHEON. The current lineup, which will be the final line-up from now on, consists of Rubeus (vocals, guitars, and bass), Volkh (drums) and me (guitars and keyboards).

JM: I also see that you are involved in the Pagan Front. Can you tell us a bit about this?
VAUTRIN: Yes. PANTHEON is a proud member of the Pagan Front. It is our mission to cleanse the "Metal community" and to spread the word about the Aryan resistance through music. Here is a quote from the Pagan Front website: "The Pagan Front is an organization of various independent record labels, mailorders, bands, musicians, fanzines, and other devoted individuals from the NS Black Metal Underground. The Pagan Front supports the further 'Paganization' of Black Metal. We feel the utter desire to preserve our pre-Christian cultural and religious heritage by taking back what is ours and by fighting the 'Spiritual Black Death,' a.k.a. Judeo-Christianity. We view Black Metal as the archetypal and atavistic expression of the White Man's Soul. Thus, Black Metal shall not fall victim to the commercialized 'music-business.' Black Metal shall neither be a part of the 'Heavy Metal Community' nor shall it be a 'trend' for brainless kids. The Pagan Front is a 'Sammlungsbewegung,' i.e., a movement that

gathers and embraces various currents within one scene. Every individual that feels connected to the Black Metal scene, with any approach other than the usual 'Satanic' one, is our natural ally. Pagan-, Viking-, N.S. Black Metal... we support every brand of this genre which moves us closer to the major goal of getting rid of the Christian burden, a.k.a. 'Devil-Worship.' As long as Black Metal bands serve the Christian worldview with being 'evil Satanists,' this genre will remain another tool of the Great Conspiracy in order to keep blind and dumb the present youth. Therefore, the Pagan Front is an educational movement in the first line. We will introduce Pagan virtues and values to this scene by pushing Pagan bands and bashing non-Pagan bands. RADIO WERWOLF and the soon-to-come PF journal BLUTFAHNE will play their parts in promoting Pagan ideas and in educating Black Metal fans worldwide." Pagan Front consists of the bands GO NTYNA KRY, ABYSSIC HATE, SWASTYKA, THUNDERBOLT, KATAXU, THOR'S HAMMER, CAPRICORNUS, ABSURD, PANTHEON, DER STURMER, and NOKTURNAL MORTUM. Pagan Front labels are ANCESTRAL RESEARCH, OLD LEGEND PRODUCTIONS, COMBAT PRODUCTIONS, ANCIENT BLOOD PRODUCTIONS, DARKER THAN BLACK, DARK BLAZE STRONGHOLD, STELLAR WINTER RECORDS, DEAD CHRIST COMMUNE, EASTERN HATE, FRONTIER PRODUCTIONS, and HAKENKREUZ PRODUCTIONS.

JM: It has been a while, but are you pleased with *Galdur Vikodlaks*, and how has the feedback been?

VAUTRIN: We are quite pleased with it, except for the awful "Fenris Wolf" logo on it. The response has been good, so far. However, this CD is actually my least favorite of our releases. The music is good, and it is based on NS ideology, but this was still during our "Occult" days. We have progressed a lot since then, not only musically, but ideologically and mentally as well.

RUBEUS: The new Pantheon is at least ten times more elite, in my opinion. The addition of Volkh on drums has contributed greatly to this renewed, fiery spirit, and I don't think anyone who likes the early stuff will be disappointed with our new material. Musically, I am certain the rawness will show through.

JM: For the untrained ears out there, perhaps you could tell us a bit about the lyrics, and why you choose to sing them the way you do, beyond it being the norm with Pagan Metal.

RUBEUS: The lyrics can be quite diverse, but they all focus, directly or indirectly, on our heritage and the Aryan blood struggle. Some of the lyrics are more esoteric and others are more blunt; it just depends on what kind of lyrics I feel like writing. Most have to do with our Pagan past and future: everything from war, sex, magic, race, and blood to rage, death, honor, pride, and power. I try to be as creative as possible while focusing on the main issue, which is our race and our culture. I also try to awaken people to fight for our survival and to acknowledge our superiority. Our might is unconquerable, and shall never cease, as long as we uphold the ideal of an iron will and have the determination to go out there and be motivated for our race's cause. Hail Victory! Vautrin contributes some lyrics as well, in the same vein as mine. Basically, the lyrics are made by whoever decides to write them; so far, I just happen to have written most of them.

JM: What kind of time commitment have you put into the band thus far? Is PANTHEON at the forefront, or do you have other musical/political/spiritual obligations? Where do you plan on going with the project?

RUBEUS: PANTHEON is foremost, as far as we are concerned, however, we don't overdo it. We have plenty of days off. We only need a few hours of practice a week. In the old days, we would go months without practicing because I lived hundreds of miles away and we were always going through problems of one kind or another. Everything else concerning politics and spirituality and our music is very sacred to us as well, but PANTHEON embodies all of this, so I must say

that without PANTHEON as my weapon of war, I already feel defeated. We are going straight through the hearts of our enemies and we are destroying all falsehood. Our sword is like a needle popping a balloon. We are prepared to use not only unyielding propaganda, but also our fists, physical might, senses, and craftiness with weapons to destroy our foes. We live as warriors and that is what we are — no exceptions. If you won't fight, you don't deserve to be White. Ragnarok storms, rise!

JM: One of the major complaints I hear from non-Metal racialists is that many bands associated with Pagan Metal are too alienated from the mainstream, and they alienate themselves even more by the way they promote themselves (all-black attire, Satanic allusions, weird lettering on the disc jackets, the vocals, facepaint, decorative swords, etc.) and their extremely foreboding sound. Critics also refer to what Michael Moynihan reported in *Lords of Chaos*: the suicide rate of Pagan Metal enthusiasts is very high. What would be your response to this?

VAUTRIN: The simplest answer is that sometimes members of the "Metal community" and followers of the R.A.C./Oi! music just have different personal tastes. I enjoy the music and the message of many of the White Power Rock and Hardcore bands, but sometimes I do not care for the riffing. It really doesn't matter, because we all share the same goal: to spread propaganda through music for White racial resistance and for the preservation of our race. While White Power Rock and Hardcore are reaching out to a broad range of White racialists, the Metal community is reaching out to a different broad range of white racialists. Together, we are strong; our only difference should be our preference of musical tastes. The reason NSBM glorifies such things as war paint and decorative swords is because this music has the feeling of war – the war of our blood. The image fits with the music, as well as with the message we are trying to convey. That message is: total war against the system, war against "modern" pop culture, war against our enemies. Our music is the soundtrack to battle, and therefore we must be prepared for battle.

RUBEUS: I would like to add that our ancient ancestors wore the paint as well. This isn't just some Native American thing or Gothic queer vampire lover thing. I love R.A.C. and Oi! to death, but there are too many half-wits who do nothing for the cause except complain about our situation. They should do something other than laying on their couches and being flatulent. We have to fight together, and there are many dedicated warriors in this National Socialist Black Metal scene. We apologize for any alienation others feel, but our venom isn't directed towards our racially-conscious brothers, but rather toward the humanoid scum who would betray their race in a heartbeat. If we work together, taking the proper steps, we will someday have a true White revolution. Day by day, I see youth waking up, and it makes me proud that I can help the cause. We have to take our ideals into action, but first we need a firm plan, and I believe we can work towards this. Hail the mighty warrior spirit!

JM: Are any of the band members practicing pagans?

VAUTRIN: Yes, we are all practicing pagans. We celebrate holidays such as Yule/Winter Equinox (which the Christians distorted to "Christmas"), Eoster/Spring Equinox (which the Christians distorted to "Easter"), Summer Solstice, and others. We usually gather together and perform ceremonies as well as have a nice feast. We live our lives the way our forefathers lived theirs: with strength, honor, and loyalty to our folk.

RUBEUS: We are not only pagan in blood, but in practice. And we believe in awakening our ancient "war spirit" as we fight for the way of the übermenschen.

JM: If I could wave a magic wand and put this nation under your control, what changes would you bring about, and what would you keep the same?

VAUTRIN: My first order of duty would be to exterminate the Jews; they are not even worth sending back to their own land of filth. Of course, next would follow the deportation of the inferior races; we do not need their stinking rot spoiling our land. Next would be education, not just for the ones who have been manipulated and brainwashed by the Jewish lies, but for all White children across the land. They are our future, and it will be up to them — their duty — not to let the Jews and "pop-culture" get the better of our race ever again. Of course, we would need a government and leaders for our people, but our government would be nothing like the government of today.

RUBEUS: Ethnic cleansing. Also, I would evolve the Aryans to the highest plateau of godliness and evolution, creating the most advanced society ever.

JM: The side of your album cover states that nuclear testing should not be ruled out as a way of disposing of human beings in large numbers. Is this a streak of nihilism?

VAUTRIN: PANTHEON has no "nihilist" streak within its ideology whatsoever. The decision to put

this in the layout was a tribute, in a way, to a guy at the label (Posthumous Productions from Russia) that was to originally release the PANTHEON / WAR88 split cassette. That label used this "slogan" on their releases. Then the guy disappeared for quite some time. We thought he had either been captured by Z.O.G. or was dead. It turned out later, though, that he just became a "normal" citizen, i.e., a traitor. PANTHEON in no way condones the use of nuclear weapons nor the destruction of our glorious race, but employs the idea of nuclear warfare as a symbol for the total destruction of current attitudes. There is too much tolerance of interracial breeding, of having low self-esteem about your own race, of capitalistic ways. This "slogan" is a symbol of the destruction of society's present, Jewish way of life. We spit on the Talmud and all the plans of the Jews to destroy the white race. We will see who the "cattle" are when we send them to the slaughter.
RUBEUS: E.M. Sakharov wrote that slogan as a possible means of attacking the subhuman scum in Russia; that the mud races needed to be exterminated through nuclear testing. Then we discovered that the guy was a sell-out.

JM: What is your disposition toward National Socialism?
RUBEUS: National Socialism is the only way for our people these days. What other political idea combines spirituality with race? It is the only way to be. You have to be proud to be White and free! Everyone in Pantheon is a National Socialist, but not in the same sense as Hitler's party in the 1930's and 1940's. We need to create a better form of National Socialism for the future; it must be an ideology that can bring success for our people. Soon we will triumph, if we can all just work together and unite! NSBM forever!

JM: What are the plans for the band in the future?
VAUTRIN: In the spring of 2001, we will finally release our 2nd full-length CD, *Vargrstrike*, through ANCESTRAL RESEARCH RECORDS. We will also be releasing a MCD called *Pflichterfüllung* on our own label, HAKENKREUZ PRODUCTIONS. Other than that, we will be releasing a 10" EP called *Ergriffenheit* through VINLAND WINDS RECORDS. We already have the material for our 3rd full-length CD, *Draugr's Daug*, and our 4th full-length CD, *Krihapentswor*. Both will be released between late 2001 and mid-2002.
RUBEUS: There is also a song called "Prettanoi an Taranus" which will be recorded exclusively for *Night and the Fog*, part 2 on DARKER THAN BLACK RECORDS out of Australia. And we will be releasing a track called "Gealtach Namh" on the *Smashing the Traitors* compilation on Iron Eagle Division. Those are all of our plans, so far.

JM: You can end it here, if you choose to, in your own words...
VAUTRIN: Thanks again for the interview, Kamraden; it is greatly appreciated. The time is now to fight, Aryan brothers! If we can't do it with swords, fists, boots, or guns, then we must do it with our intelligence and propaganda! Stay strong, and be proud of your White racial consciousness! Victory is ours! Sieg und Heil, Wotan!

For more information about National Socialist Black Metal and our struggle, visit **http://www.paganfront.org** or write to:
Pagan Front (Vinland)
P.O. BOX 17713
Tucson, AZ 85731-7713
U.S.A.

PANTHEON Discography:

1. "Rehearsal," Demo, 1996
2. "Vincere Aut Mori Agnes Dei," Demo, 1997
3. "Thangorodrim," Demo, 1998
4. "Acireman Warmongers," Split with WAR88, Cassette, 1999
5. "Thangorodrim," Limited CD Version, 1999
6. "Ginnungagap," Rehearsal, 2000
7. "InstrumentAryan," Instrumental Rehearsal, 2000
8. "Split Cassette," Split with COMMAND, Cassette, 2000
9. "Galdur Vikodlaks," CD, 2000
10. "Acireman Warmongers," Split with WAR88, Limited CD, 2000
11. "Pflichterfüllung," Promo Cassette, 2001

Compilations:

1. Dikaya Krov, Cassette
2. Undead Productions, Cassette
3. Sons of Fire and Steel, CD (Soon to be released)
4. Night and the Fog pt.2, CD (Soon to be released)
5. Smashing the Traitors, Cassette

Coming Soon:

1. "Vargrstrike," CD, 2001 (Ancestral Research)
2. "Pflichterfüllung," MCD, 2001 (HakenkreuzProductions)
3. "Ergriffenheit," 10" EP, 2001 (Vinland Winds)

At the Movies:
Enemy at the Gates

MOVIE REVIEW

Review by John Murdoch

The box-office success of several World War II films in the mid- to late-1990's induced Hollywood to usher in a new generation of movies on that titanic conflict. Recently, the buzz has centered on the new European film "Enemy at the Gates." Based on the Battle of Stalingrad, this film is a 131-minute tour of intense ground combat on the Eastern Front, as seen through the eyes of two enemy snipers — a German and a Russian.

The film is directed by Jean-Jacques Annaud, who became known to Americans with his "Seven Years in Tibet." Jude Law (The Talented Mr. Ripley) assumes the role of Vasseli Zaitsev, the real-life Russian peasant who was one of the USSR's top snipers. Joseph Fiennes (Shakespeare in Love) plays the Jewish Political Commissar Danilov, who first befriends Zaitsev and later betrays him. Ed Harris (Apollo 13, The Rock) is Major Konig, the top German sniper called in to stop Zaitsev. Rachel Weisz plays the part of the love interest between Zaitsev and Danilov, but that about sums it up for characters. The rest of the film is violence, tension, character conflict, hopeless battles, and rubble.

Much to the disappointment of Third Reich enthusiasts, the German Army isn't shown much during the flick; instead, the Red Army takes the main stage. We witness an exciting Stuka run and a brief motorized-infantry/armor "turkey shoot" of the Russians in the opening scene, but then the boys in gray are more or less shifted into the background.

There are a few Spielbergian shades to the film, but director Annaud mostly sticks to his goal of creating a realistic Eastern Front saga. The most impressive scenes of the film are those that show the Red Army infantry being slaughtered wholesale, first by the attacking Germans, and then by the trigger-happy Commissars, who lovingly machine gun their own countrymen in an effort to stop the Red retreat. What little we see of the German Army is accurate and believable. One of the few breaches of the truth comes when Major Konig hangs a young Russian boy to rile Zaitsev into revealing his position. In reality, Konig dispatched about a dozen Russian snipers before being taken out by Zaitsev, whose spotter sacrificed his own hand to Konig's marksmanship in order that Zaitsev could get a bead on Konig's position. But even the little diversion from fact merely makes for a better psychological ending, which is desperately needed to give the film a touch of cinematic charm.

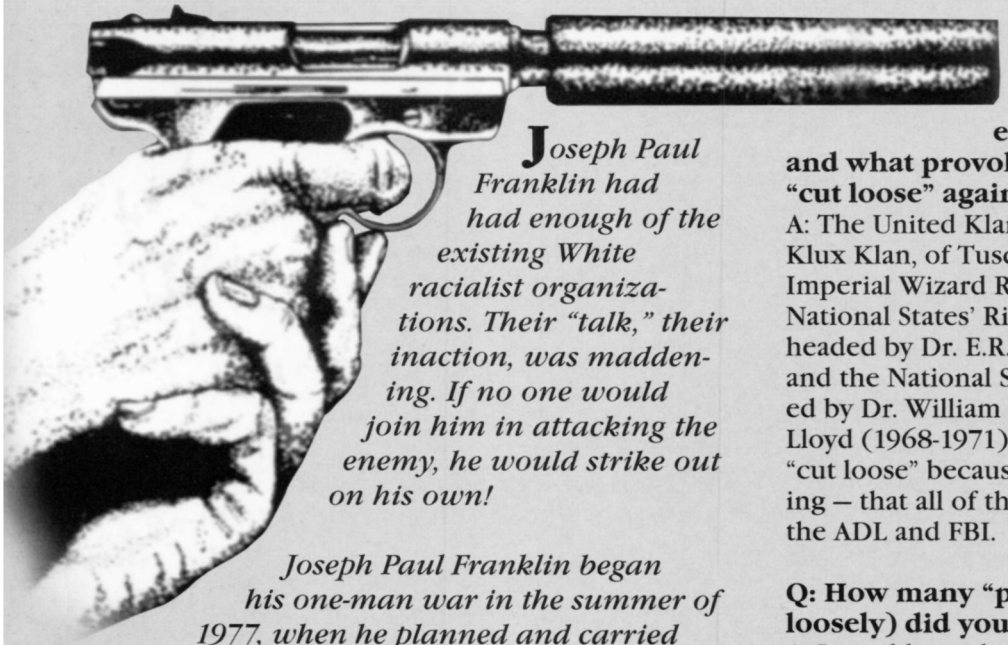
As eye candy, Enemy is incredible. Panoramic shots, air raids, brutal combat scenes, and the ruins of Stalingrad leave lasting impressions on the viewer. But the film falls short of a true war epic, and is off-center as a drama. The downers of the film are the lengthy sniper duels that vacillate between intensity and boredom, the lack of intriguing characters, and the less-than-enthralling plot. Law holds his own in his two-dimensional role: a modest, "all-Russian" boy (fighting for reasons that aren't made clear) pitted with and against other characters that are also underdeveloped. Ed Harris, however, turns out to be an extraordinarily good pick for the part of Major Konig. The "admirable antagonist" coolness that worked so well for him in "The Truman" Show transforms this New Jersey native into a believable, aristocratic, German sniper — the only player on this grim stage that we can really relate to.

Enemy at the Gates sets the tone for a new generation of World War II films. While not monumental, it will be remembered as the 21st century's first modern war epic. With a weak lineup in Hollywood this spring, you may as well see it.

◆

PRELUDE TO REVOLUTION:
Interview with Joseph Paul Franklin

Conducted by Thomas Miller



Joseph Paul Franklin had had enough of the existing White racialist organizations. Their "talk," their inaction, was maddening. If no one would join him in attacking the enemy, he would strike out on his own!

Joseph Paul Franklin began his one-man war in the summer of 1977, when he planned and carried out the bombing of a synagogue in Chattanooga, Tennessee. Over the next three years, Franklin traveled the country, hunting the enemies of his people. In 1978, he shot Larry Flynt, the publisher of Hustler magazine, as Flynt was returning from lunch to a Lawrenceville, Georgia courthouse. (Flynt survived, but remains paralyzed from the waist down.) Then, in May of 1980, Franklin shot Black civil rights leader Vernon Jordan in Fort Wayne, Indiana. (Jordan fully recovered to practice law in Washington, D.C., and later became a top advisor to former President Clinton.) Interspersed with these unsuccessful hits on high-profile targets were Franklin's less fortunate victims: Jews, Blacks, White renegades, and interracial couples.

Captured in late 1980, today Joseph Paul Franklin sits on Death Row in Missouri for the October 1977 shooting murder of a Jew, Gerald Gordon, outside a St. Louis synagogue. Although we realize now that Franklin's actions were premature, we cannot condemn a White man who recognized the evil confronting his people and fought the enemy as best he could. In this interview by Thomas Miller, Franklin gives us a glimpse of his life, both "on the hunt" and behind bars.

Q: Hello, Mr. Franklin. I'd like to start by asking you what organizations you were affiliated with prior to your actions, and what provoked you to "take up the gun" and "cut loose" against the enemy?
A: The United Klans of America, Knights of the Ku Klux Klan, of Tuscaloosa, Alabama, headed by Imperial Wizard Robert M. Shelton (1976); the National States' Rights Party of Marietta, Georgia, headed by Dr. E.R. Fields and J.B. Stoner (1973-74); and the National Socialist White People's Party, headed by Dr. William Pierce, Matt Koehl, and Robert A. Lloyd (1968-1971). I decided to "take up the gun" and "cut loose" because I felt that nothing else was working – that all of the organizations were infiltrated by the ADL and FBI.

Q: How many "people" (and I use that term loosely) did you actually kill?
A: I would say close to 23, which really isn't many at all, considering how much still needs to be done.

Q: Did you happen to see the Court TV "Mugshots" documentary? They portrayed you as a sexually-frustrated maniac.
A: No, I didn't see that one or any of the others that have been broadcast since I've been at Potosi, because they won't let me watch any broadcast TV here, or even listen to a radio. However, from what I've heard from people who've seen it, it was a very accurate portrayal of me, and a well-done story. And I guess you could call me a "sexually-frustrated maniac."

Q: Have you ever read the book written by William Pierce, *Hunter*, that is dedicated to "Joseph Paul Franklin, the Lone Hunter, who saw his duty as a White man and did what a responsible son of his race must do, to the best of his ability and without regard for the personal consequences."?

A: I'm glad Dr. Pierce referred to me as a "White man" in that statement, instead of as an "Aryan" – it looks like he read my mind. No, I haven't read the book. To be quite honest with you, I've only skimmed it, because I've got a condition known as Obsessive-

Compulsive Disorder, which makes it difficult for me to read, and even write letters.

Q: Of all of your actions, the most famous ones are the shootings of Vernon Jordan and Larry Flynt. Were these more difficult to plan and execute than the rest?
A: Actually, the Vernon Jordan shooting was an easy one. I had been staying at motels there in Fort Wayne, looking for an interracial couple to shoot (he just happened to be with a White woman when I shot him) and I'd also been traveling around the country looking for a well-known Black civil rights leader to shoot, so I lucked out on that particular one. On the other hand, the Larry Flynt case was difficult. It took me a year of stalking to finally catch up with him, plus a lot of time and money.

Q: What are conditions like for you where you are incarcerated, the Potosi Correctional Center?
A: All sorts of harassment and stuff, from homosexual advances, to tampering with my food trays, to stealing my mail. And, believe it or not, it's usually White male guards who do it.

Q: Are you on good terms with the various White prison gangs such as the Aryan Brotherhood and the Nazi Low Riders?
A: I've been "locked down" in a solitary confinement cell almost the whole time I've been locked up, so I haven't had much of a chance to have any interactions with them.

Q: One of the stories circulating on the Internet is that you fought off two niggers by yourself, and one of them had a knife. This was related to someone by Richard Scutari, who also said that the Aryan Brotherhood offered you a knife and you said, "I don't need a knife to fight a nigger."
A: One of the niggers had a shank, true; but it was five of them, not two. Also, unless a White dude knows you, regardless of whether or not he knows of you, he won't help you out if you get into a scrap with the niggers. In fact, sometimes they won't even help their own comrades out when they're being attacked by niggers (in several cases I've heard about) and they've allowed them to get killed or wounded. I heard about that incident at the U.S. Penitentiary at Lompoc, when Richard Scutari and some of his comrades did battle with the niggers there. Luckily, he had some friends there who helped him, and they probably saved his life. Fortunately, the guards showed up within just a few seconds in my case, so that's what saved me. However, I still got stabbed fifteen times.

Q: At the end of the Court TV program, you said that you would not kill people if you had to do it over again, and that you regretted killing – but that you regretted killing the interracial couple the least. What exactly did you mean by this?
A: No, I don't regret killing those mixed-race couples however, I wouldn't encourage other White people t do likewise. Unless there were a whole lot of us out there doing it, so that we could exterminate them al I would suggest not doing it. Why? The lives of no number of interracial couples equal the life of one good White person. On the other hand, I would encourage every White person out there to become more "combat-oriented": practice hand-to-hand com bat, buy a gun, a knife, a machete – whatever it take to defend yourself against the niggers and the gover ment.

Q: Thank you for taking the time to do this inte view. Is there anything else you would like to s to the readers of Resistance?
A: Thank you. No, that's about it for now.

Joseph Paul Franklin has done his duty. Please help him now. You can send him books of stamps directly, and if you write t him, he can tell you how to make a donation to his prison account.

Joseph Franklin 990133
Potosi Correctional Center
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NO ALIBI

Fighting the Good Fight

Many people take for granted all the hard work involved in not only starting a White Power band, but keeping the band going year after year. Playing gigs at obscure venues, recording albums that never get any radio airplay due to politically correct censorship, driving halfway around the country in an old vehicle crammed with musicians and equipment just to play a small gig, and with major music distributors not touching your product with a ten-foot pole because of the music's message, it's no wonder that the life span of most WP bands is quite short. One band that has been able to not only stay together several years (they're actually in their third decade), but have also been progressing and evolving musically with changing times, is none other than Buffalo's No Alibi. One of the hardest working bands around, these guys will drive all night to the concert location, and on little or no sleep they'll pound out some of the heaviest Hardcore around as if powered by the energetic, live audience. Resistance had the opportunity to interview Chris G., Jon, Kevin, and Chris O. of No Alibi and find out what it is that keeps them fighting the good fight.

RES: You guys seem to have been around forever. Give us a brief history of No Alibi as well as the local Buffalo, NY scene.

CHRIS G.: No Alibi was started in the late eighties by our original vocalist, Brian, and myself on guitar as a White Power Oi!/Hardcore skinhead band. Like other WP bands at the time like Arresting Officers, New Glory, The Allegiance, Brutal Attack, etc., we all had pride in our race and nation.The scene around Buffalo was non-existent when we started, there were a few skinheads and perhaps a few other guys passing through town. It is good to see such a brotherhood develop out of the ashes of ZOG's destructive force on our society, as Buffalo was a predominantly-White city several years ago. I recently had a friend tell me the niggers in the area came up to him and said, "You should not be anti-social, cuz we will let you into our neighborhood!" The White boy replied, "This is my neighborhood, I've lived here all my life. My family has lived here for years!" The bottom line is that we are being run out of our neighborhoods by non-Whites with help from the federal government. The system does not care for the White working class, so we take it into our own hands to fight on. This had prompted Brian and I to form a local skinhead band to stand up for the local White kids who feel alienated in their own neighborhoods and give them an outlet for their anger and to be with like-minded folk. After playing crossover shows with Metal bands like Cannibal Corpse and Bahomet, and with hordes of Hardcore bands, we started a small, fighting skinhead army that evolved into BRASH (Buffalo Rochester Area Skinheads). A zine called *IN DEFENSE* was distributed and all the northern skin bands were interviewed. For a while, there were shows every few months. We even got signed by Rock-O-Rama Records in 1990 and recorded *Wickedness of Mankind.* We played gigs for three years after that, but sadly our bass player and drummer decided to quit the band and the "movement" after being brainwashed by the church, government propaganda, and plain weakness. In 1993, we were actively seeking new members and we got a new lineup together and again went through breakups and disappointments. We finally recorded *Back For Blood and Soil* for Subzero Records in Poland in 1998. Right after the recording of this album, Brian, our singer since 1996, decided to give up the band and the Cause because of religious brainwashing. In 1998, we recruited our current singer Kevin, who had been a longtime supporter and went over to Europe for our "Hanging in Europe" 1998 tour. We played all over Germany including the Ian Stuart Memorial concert that had originally been scheduled for Switzerland. That brings us to present.

RES: Now certainly you haven't been able to earn a living playing White Power music. What are the full-time occupations of your band members?

CHRIS G.: I work with computers and have a mechanical engineering degree and a background as a machinist. Kevin works as a mason, Jon our bass player is a machinist, and the drummer Chris O. is a printer in Florida. I guess you can say we're all blue-collar workers. The little money that does come in from CD sales barely scratches the surface, but it's all worth it when a person writes you to say that you've made a difference in their life! This is what strives us on.

RES: Being blue-collar workers and living in a tough, blue-collar town like Buffalo, do you feel that your environment has had an influence on your energy-driven music and workmanlike live performances?

CHRIS G.: It has had an effect on our music, like our song "Blue-Collar Warrior." We feel like we are always fighting to survive. We, the White working class, are truly the creators of this land. The non-Whites have

always been a puppet on a capitalistic governmental string and for the most part looking for an easy way out, but just being a pawn in the Jews' game for power. When we play live, there is a feeling of brotherhood within our ranks. We pull all of our pride together and release all that energy to our fans, hoping they know they are the power that drives this country and their race, and that one day victory will be within our grasp!

JON: My drive comes from a combination of both my anger and my work ethic, because at my job I have to give it my best. The same goes for my music. Music is the primary release for my anger and hatred brought on by all of the injustices done to our people on a daily basis. It just makes my fucking blood boil!

RES: With your drummer Chris O. living 1,500 miles away in Florida, has that put any strain on the band?

CHRIS G.: For new material it has. He was a part of the contribution of the music, and we have always been a band that needed to practice together on a daily basis in order to produce new material. So in that aspect it's been very slow for producing a new album. We always take into consideration every band member's ideas. The music is simple, but a lot of thought from every member goes into each song and we all feel that it shows in the end product. If one person wrote a song and presented it to the band, each member would change or add something small to assume ownership and a stamp of pride and approval. That's why every time we play a song, it does not get boring to us because of all the history the song has, it comes from our hearts and it's all for you the listener.

JON: Yeah, but we've bought a drum machine...sorry Chris, you're beat! Ha, ha, ha, just kidding! I would be lying to you if I said no, but we have all become "knights of the round" and have formed an unbreakable bond. We've been through a lot together, with the system against us, our jobs, traveling for Chris, each other, and some of us becoming parents, we still stand beside each other no matter what! We have a closeness that you just cannot find anywhere, it has to be earned, you know like a trial by fire kind of thing. We will remain together no matter what, because we need to keep up our campaign of re-education through musical devastation, to right the wrongs done to our people through their use of the media and creating hate crime laws to oppress us.

KEVIN: Yes it has. We look forward to having him move back so to make real forward progress.

CHRIS O.: It's a minor setback. When we want to achieve something bad enough —- we will! Soon I shall be home...where the heart is.

RES: Since No Alibi has performed throughout the U.S. and Canada, and having also toured Europe a number of times, what has been your most memorable concert to date?

CHRIS G.: I would say the 1993 show we had in Buffalo with BFG, Rival, and Stigmata for the simple reason of the brotherhood that was shown in getting the concert off the ground. The show was going to be a video for Rock-O-Rama Records, but one Third Reich battle flag and a hell of a lot of right hands flying ended that deal. The show went through a lot of legal problems which we fought and won. The sound was very loud, brutal, and intense. To have a show in my hometown which has been destroyed by governmental puke and "muds," and having all the bands standing in defiance to the media lies, it was a tremendous feeling I'll never forget. There were no more than 300 people there, but numbers did not count in that case. Another gig was the Ian Stuart Memorial show in Germany with about 1,500 people in attendance and mad police in riot gear outside. One kid paid 2,000 Deutsche Marks for a cab from Austria to see the show. That's dedication!

JON: We played this show in Montreal where the crowd was beating the utter shit out of each other in the pit! Between songs Kevin told them that we could not be fighting each other and that we needed unity to maintain our strength as a people. After about eight songs into the set they got even rowdier. The intensity was awesome and I loved it to death! Last year's Nordic Fest was also a great time, good turn out, well-organized, and I met my soul mate there. Hello Angie!

KEVIN: Deutschland, September 1998, 1,500 skins and a hell of a sound system. It was so hot in th and packed to the max.

CHRIS O.: Ian Stuart Memorial gig in Germany...1,500 skins...no fights...bald heads as far as you can see.

RES: I understand four years ago you tried your own hand at concert promoting. I wasn't at the gig, but I've heard many accounts of your 1997 Hitler Birthday Memorial concert and they all sounded disastrous. What exactly happened on that crazy evening?

CHRIS G.: There was a hell of a lot of pressure from the Jewish media and the system which caused the hall owner to cancel, leaving us with no venue for the planned Saturday night show. Police and the FBI actually posted an around-the-clock surveillance of myself and other local activists. They also contacted other halls and told them in so many words that if they rented to us, they would be shut down within a year by posting police cars, busting drunk drivers, and slowly forcing the business to close, also not to mention plastering the reputation of the bar's name as a supporter of the Nazi's. Because of this, no hall owner in their right mind would rent to us. We finally found one that was out of his mind in Cheektowaga, a suburb about five miles from downtown Buffalo. The sound system was quite poor!. BFG, Aryan, and the Blue Eyed Devils played, and then we finally went on and a fight broke up our show within five minutes. The concert was not how we wanted it to be! It was to have been a glorious honor to Adolf Hitler on his 108th birthday. Instead it turned out to be a heated media fiasco with NS bands playing in a small hall with a very tense atmosphere. But in the end, the Red bastards did not stop the show! So as we look back now, we can say it was a success. I just want to thank Mike H., the head of security for the show, and all the Shotgun Security for their ultra expedient response in breaking up a fight that almost caused a fence sitter his life. The security team was at the utmost stress level throughout the entire weekend. In the end, we finished what we had started out to do, despite going from an estimated crowd of nearly 1,000 for the originally scheduled Saturday show to Sunday's count of 100. Almost 900 people had to get back on planes or drive back home because they thought the show was doomed. It was only that handful of diehards who were left to witness the show. My advice to anyone planning a big WP concert is to get plenty of security and have a backup venue that includes private property if possible, with mobile equipment ready at call. Legal contracts are shit because they're the Jews tool, so do not use them unless there is no way around it. And the promoter with all the above plentiful resources, "balls of steel are required. You must fear nothing and no one!" Only then will it succeed.

RES: Sounds like you should have served tea that night instead of alcohol!

CHRIS G.: Alcohol mixed with anger over a whole weekend is a dan-

gerous mixture! I'm glad the whole show happened without any major incident of violence.

RES: Since the typical life span of a WP band is no more than two or three years, what keeps No Alibi going after more than a decade of playing pro-White music?

CHRIS G.: Just a strive to see our fight for freedom in hopes of a final victory for our race. If we give up, we might as well put a bullet in our heads. The will to fight our enemies' thought control is built into our demeanor. Even after we eventually depart from making music, we will still continue as supporters of the cause.

JON: Like I mentioned earlier, my hatred drives me on. I feel we are doing our part to re-educate our people from the brainwashing of the ZOG empire, schools, churches, courts, and of course the Jewish-run media. I feel that this world will bear the mark that we leave upon it, long after we are gone. Music is the universal language that all people understand.

KEVIN: Right now things are clicking between all five members and we look forward to practice. There is a feeling of kinship between us and it shows in the final product.

RES: I understand that you're working on a new musical project. Can you shed some light?

CHRIS G.: Yes, it is a tribute to Richard Wagner. We are doing the original score of the Siegfried Opera, but in a Hardcore/Metal fashion with music. It is to be an 88-page booklet with lyrics and character explanations. For example, Kevin our singer is Siegfried, Mime is played by Jon our bassist, Alberich will be played by Chris O. our drummer, Fafnir the Dragon is played by myself, the Wanderer is played by Jason from Code of Violence, Erda the earth Goddess will be played by Linda F., a beautiful girl from Minneapolis, MN, and the leading lady Brunhilda is given to Dawn, a beautiful woman from Rochester, NY. We have nine scenes in the opera, and two are complete to this point. It sounds so different from any other project I have heard because there are so many folk involved. For those of you who do not know the basic story of Siegfried, here goes: Siegfried is born an abandoned child of Woton found by a Jew troll named Mime, who uses the child for one purpose — to one day slay the dragon and take the gold and the magic Ring the dragon possesses. Since Siegfried knows no fear, he longs to feel what everyone talks about and does outlandish, brave tasks like riding bears in the cave where Mime stays, hence scaring the hell out of him. Siegfried loathes Mime because he knows this is not his real father. Mime is a weak, cowardly Jew and Siegfried is a son of a god, an Aryan of today's standards. Mime must mend the sword of Siegfried's father Notung, so one day he can kill the dragon. But little does the dumfounded troll know that Siegfried must be the one to melt the steel and repair and forge the steel into a sharp sword. Siegfried ends up slaying Fafnir the Dragon and realizes that he needs to return the magic Ring to Mother Earth, because the Jews had robbed it from Mother Nature. He then climbs the highest mountain and rescues his new wife, the beautiful Brunhilda and saves Mother Nature from the Jews greed and evil tactics. At this point, Siegfried experiences fear, love, and joy for the first time. Brunhilda took Siegfried and they became filled with happiness, because the world as they knew it, death, disease, and greed, would would all be burned alive and then Mother Nature will start from a new, pure point....end of Richard Wagner's version of the opera. A good book to read on Siegfried is *Wagner's Ring* by M. Owen Lee or perhaps *Wagner's Ring and its Symbols* by Robert Donington. Wagner knew the world was overrun by too much filth and Siegfried was Germany's hero, their salvation! That's why in Germany today you still see lakes and streams called Siegfried's Stream, as the beauty and power had returned to nature, free of the Jews cancerous tactics, because the Aryan and the Gods returned the Ring to Mother Nature. It's really an amazing story and something we will present in a Hardcore fashion. Naturally the story I told here is short, but the supporting books I mentioned are great for understanding the real meaning because Siegfried is only the third part of a four-part Ring cycle. In the end, all mortals die and higher powers govern for purity. Everyone else wait and pick up the CD when it is released, which will be on a German label out of respect for the Siegfried legend.

RES: Your band members all seem to have a great interest in pre-Christian Europe. Are any of you guys practicing Pagans or involved in Asatru?

CHRIS G.: Yes, we are, and we carry it with our lifestyles. Kevin is a Teutonic witch and practices Asatru. We all are the modern day Vikings.

JON: Well as for myself, I possess strong hatred for all religion in general. I cannot see myself living a life based on commandments that were supposedly written for us to live by, living in fear is not for me. I am human, I have needs and desires like everyone else, and why should I live a censored existence. I want to make sure that I get the best life has to offer. I've achieved a lot in my life, but I still have many other things to conquer as well. If I lived a God-fearing life, or any other religious way of thinking for that matter, I think I would shortchange myself. Some lines just have to be crossed.

CHRIS O.: I am agnostic, meaning I feel I'm here for a reason. I do not look to any higher power, nor concern myself with religious driven individuals. To me, those are personal beliefs. I like the Asatru message on a level of working together for the family.

RES: With the recent addition of a second guitarist, will the new lineup produce a heavier sound?

CHRIS G.: Our old school Oi! fans will be disappointed for our progression into our new musical direction, sort of a mixture between old school Hardcore and brutal "B" turned guitars.

JON: Our music is a reflection of what we are trying to say. If you have brutal lyrics you need even more brutal music to complement it. Our direction is influenced by our hatred, so I feel that we try to do it as effectively as possible.

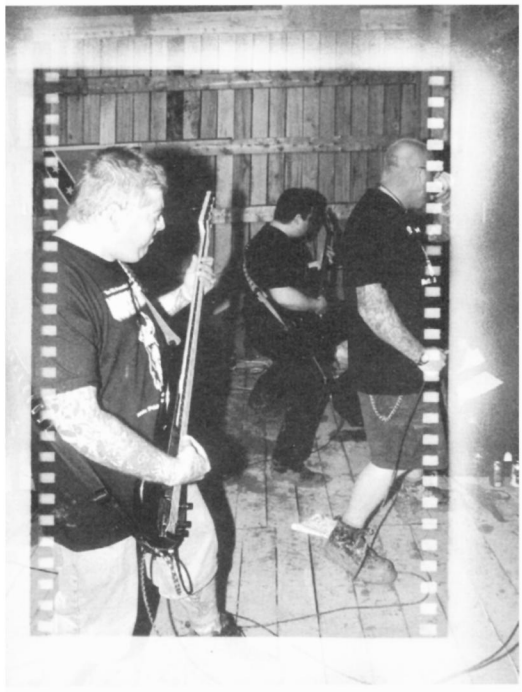
KEVIN: Our new guitarist, Evil, has played in heavier style bands and plays several instruments, so I feel it would be to our advantage to take on a fellow brother. HAIL EVIL!

RES: I've bumped into some of you guys at Deicide, Immortal, and Satyricon shows, so I assume your band has a taste for heavier, darker music. What kind of mainstream music do you listen to?

CHRIS G.: Yes, most of us like the more extreme music out there today, anything different as well as the classics. Mainstream music includes Black Sabbath, Type O Negative, AC/DC, and Metallica, as well as some of the underground music like

Vader, Unleashed, Destroyer 666, Graveland, Burzum, Waylander, Absurd, Before God, etc.
KEVIN: Blood for Blood, Diecast, Cradle of Filth, Pro-Pain, Crowbar, Slipknot, etc.
JON: I've played in the Death Metal bands Cyst and Inner Sanctum from our area, and I have always embraced the hatred that I felt in that style of music. I am all about Fear Factory, Slipknot, Incantation, Cannibal Corpse, Emperor, Before God, Morbid Angel, Hatebreed, Deicide, and the Buffalo Sabres. Satan 81!

RES: One of the biggest complaints I frequently hear about WP music is that much of it is unimaginative and sounds the same. What is your response to that?
CHRIS G.: I feel the same way about a lot of it. It's cool to hear it live with a few beers among some friends, but if I'm listening to a CD at home, it's so much cooler to hear something produced that includes something out of the norm you would not expect to hear from a WP band. BFG is classic for throwing in different things and it's always professionally-produced. We always try to be as original as possible and feel like we achieved that "Higher Level of Hatred," which is one of our new songs. As far as other WP bands, like Angry Aryans for example, their first album was cool, the song titles grabbed me the most. Their second album, however, was awesome, so the band is moving on to that level of produced power with catchier titles and lyrics! All new bands need to find their own way. A lot of bands such as The Allegiance from Philly never released a complete album. The Allegiance had such a cool sound, but were missing something and never released a second album. BFG's *Warrior's Glory* is a classic example, so raw and Ed's guitar needing a set-up, but that sound actually worked and the power of the whole band is awesome on that release. A re-release with that sound today would not fit, and I would not want to hear another CD recorded with that same sound as *Warrior's Glory*. My response to someone who says that a particular music is "unimaginative" is to look at what the producer or band wanted to capture with that certain sound, i.e. the rawness and out of tune guitar in *Warriors Glory*. In our music we started out as an Oi! and Hardcore crossover, and nowadays it's more Metal and Hardcore. I have yet to hear anyone say our music is unimaginative, as we have a very original style and have progressed with the times. If you've got that simple Oi! beat and are screaming WP stuff into a mic, well that's all been done before. If you're going to do that, do it different, use intoned guitars, use different instruments, have a sexy female compliment your style. Do it YOUR way. For every person who likes your music, there is someone else that hates it.



JON: I listen to music that lights the fire inside of me. The message that the music represents means a lot, but I'm not saying that Metal is the only kind of music that has that kind of message. All the work that Griffin has done means a lot to me, every time I hear him sing a song it fires me up. Scott and Fortress have got it going on too. I think that too many bands concentrate on writing songs that carry no weight of importance on what we are trying to accomplish as a people, and that is why we all dedicate our lives to doing this, right?
CHRIS O.: We are White people, use your talents to the fullest. Catchy riffs are great, but explore other options. I don't cater to people already involved. We should cater to the youth, so our aura of music must be very versatile. Heavy and angry is what I think will get across to the kids today and make them feel like something.

RES: Other than music, are you promoting our pro-White message in any other way? Have you been successful in waking up any fellow young Whites?
CHRIS G.: Music is a great medium and tool to wake up the youth, so that's what we concentrate on and the rest of us are supporters of all factions of the White salvation movement.
JON: I try to educate my friends through conversation and through music. We discuss the wrongdoings of the system that we live under, and spread the word of all of the injustices done to our race.
KEVIN: I've been politically active since 1990 when I started a chapter of the American Front in Buffalo. We had a small group of members and participated in many demonstrations. On September 23, 1993, the same day as Ian Stuart's death, a "White Pride Unity" day was held in Auburn, NY. A huge counter demonstration of 3,000 degenerates made up of non-Whites, fags, and leftists charged up a hill at a van containing 10 White racialists. We had to fight the hordes off. It was an intense situation, a real eye-opener! There have been plenty of rallies and long stories, but I feel playing in No Alibi reaches a wider audience. I can reach a person more effectively than screaming into a mic at Reds!

CHRIS O.: I've been a National Alliance member for seven years. Helping to wake people up, even reading and furthering your education is being active. I set goals and go to any extreme to achieve them. Waking up the youth is a long process, but through music, education, and a disciplined environment we can do it. In Germany, a new recruit must be educated for two years before attending a show or party, which I feel is very smart. America's youth reaps the benefits before achieving anything.

RES: The floor is yours.
CHRIS G.: We hope to see you folks in a town near you. We all have a lot more power than we think, one person can make a huge difference. Hail to all our Rochester brothers and In Defense! To victory! 88! We would like to say hello to our German brothers from Leipzig, Wagner's Pizzeria, Barfly, Stephan, Marco, Marcel, Ronnie, Sasha, Flegle from Wenigerode and SEK, all our friends up at the Hate Shack, Griffin, Grandpa, and the big congratulations to the proud new parents Chris & Nikki Odom, and Derek & Monica. Check out our web site at: www.InDefense88.com

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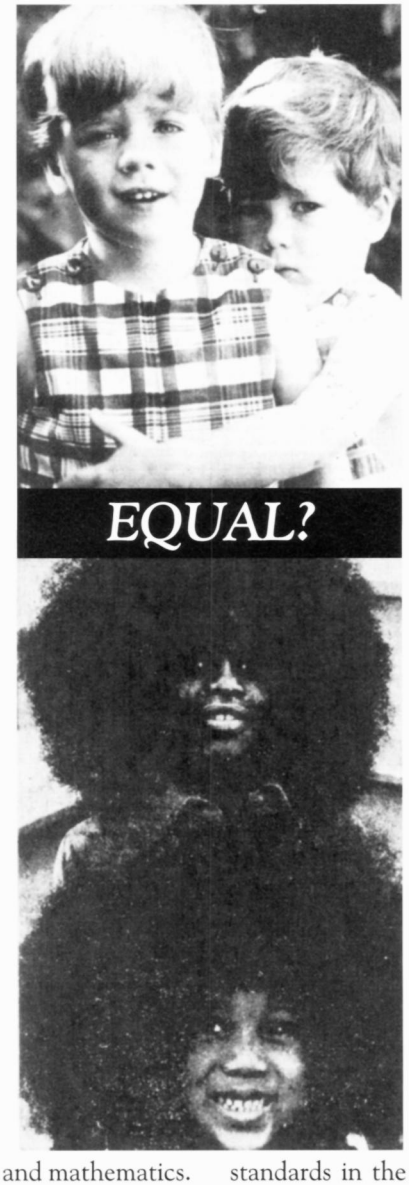
Affirmative Action, Our Children, and Public Safety

by C. W. W.

In the 1960's, affirmative action began to take hold in America's workplaces and schools. At that time, civil rights activist Hubert Humphrey declared that affirmative action "does not limit the employer's freedom to hire, fire, promote, demote for any reason - or for no reason - so long as his action is not based on race." During the 1970's, however, when affirmative action was expanded to include "equality" for the disabled, women, and Latinos – as well as for Blacks – it became more controversial. And the disaster of affirmative action continues unchecked today.



The cold, hard truth of life is that intellectual and physical abilities are unequally distributed among the races as well as among the individual members of racial and socioeconomic groups. Government policies, left-wing fanatics, and non-Whites can do nothing to change these facts; yet they continue to try, and are willing to drastically lower standards to "help" those not academically or physically qualified to handle the expected work load.

According to Richard J. Herrnstein and Charles Murray, the authors of *The Bell Curve*, cognitive ability tests are more predictive than grades, education, or job interviews in ascertaining the likelihood of success and job productivity for an individual. For example, they report that, during the last decade, it has become commonplace to give teachers basic competency tests in reading, writing, and mathematics. Although these tests are not job-performance tests, teachers who scored high on the basic skills tests shared greater success with the students in their classrooms. For most states, prospective White teachers were required to score at least an 80% (and sometimes 90%) to pass. The requirement for prospective Black teachers, on the other hand, was consistently much lower — from 35% to 68%, depending on the state. The effect is that many of us send our White children to public schools for academic instruction by Blacks who performed in the bottom 20% of all "basic skills" test-takers.

Affirmative action has also wreaked havoc in our police departments. Take, for example, the Washington, D.C. police department. Because Washington has no White working class neighborhoods, the pool of applicants for D.C. police positions is overwhelmingly non-White. In *The Bell Curve,* Herrnstein and Murray state that, even as long ago as 1982, 40% of D.C.'s law enforcement candidates were failing the admission test. The department was having such a hard time filling positions that, in 1985, it introduced a new test normed to favor non-Whites. The standards were lowered so much that not one student flunked out during the training part of the course. However, in 1988, 40% of the graduating recruits failed the final, comprehensive, pencil-and-paper exam.

D.C.'s police force has other problems. For instance, it has been reported that many "border-line retarded" non-Whites have graduated from Washington, D.C.'s police academy over the last two decades. In addition, between 1986 and 1990, about one-third of all murder cases brought to the U.S. Attorney's office in that district were dismissed because the prosecutors were unable to make sense of the arrest reports. Interestingly enough, other cities and districts have experienced similar problems. For example, 90% of the officers in the Miami, Florida, area who were suspended or dismissed during the 1980's and early 1990's were minority benefactors of affirmative action policies. And, given the clout wielded by such policies, one can only imagine how egregious the offenses must have been in order for appropriate action to be taken against these offending non-Whites.

Affirmative action has greatly added to our society's problems by lowering standards in the classroom and workplace. Forcing institutions and employers to lower their standards for individuals strictly on the basis of race or sex is obviously not in our best interest as a White society: our White children's education suffers; our White men's ability to fairly compete for jobs suffers; and our White families' confidence in local and federal law enforcement suffers.

In short, Sisters, affirmative action is rotting the very foundation of our race while demoralizing our children and men. It is up to us White women to home school our children when possible — or at least educate ourselves so that we can logically and factually counter the lies taught to our children in the schools. It is also imperative that we stand in support of White men's efforts to protect and financially provide for their White families. Yes, our personal responsibilities are great; however, our responsibilities toward our race are greater.

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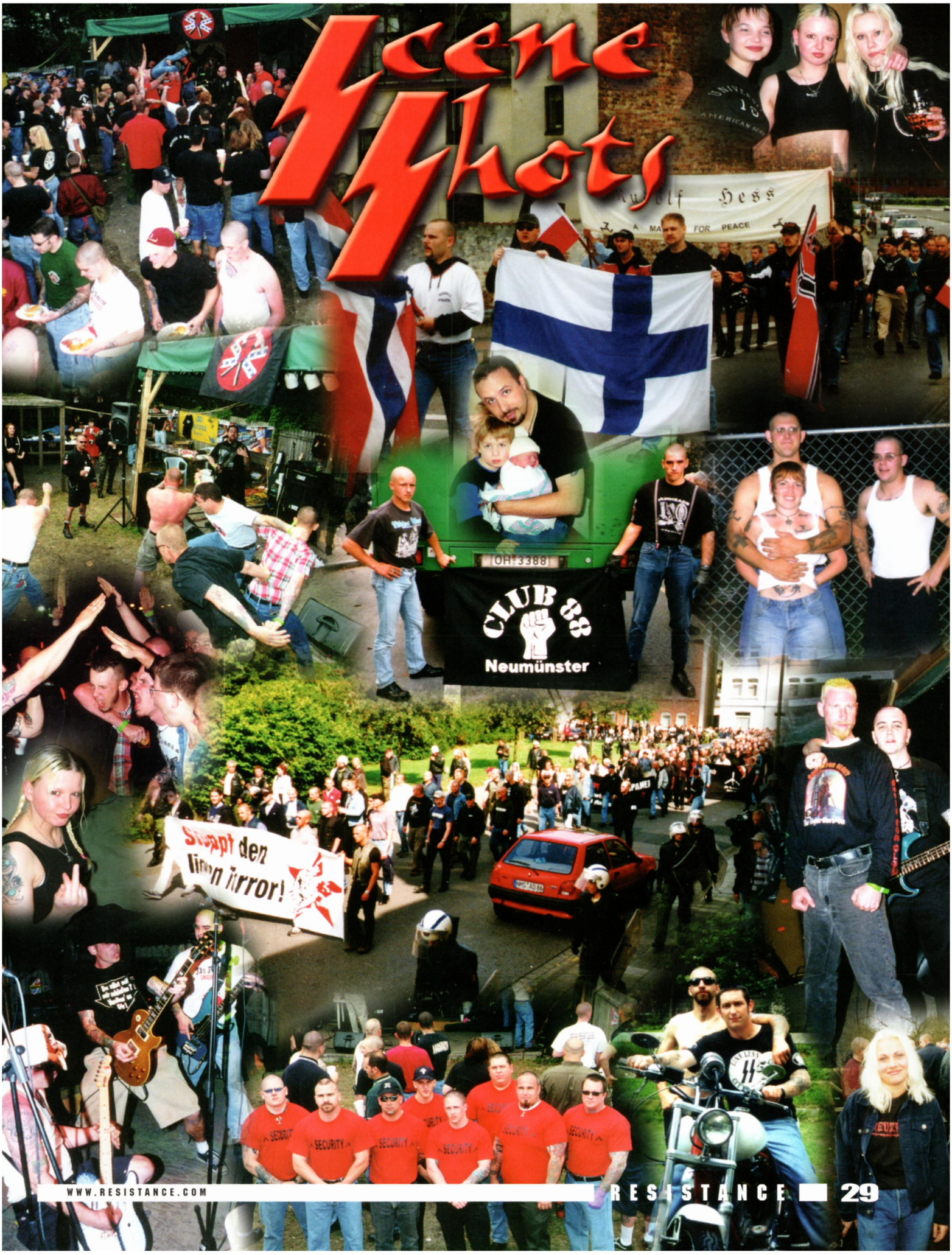
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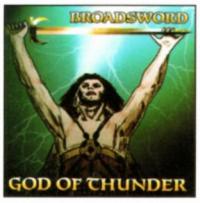

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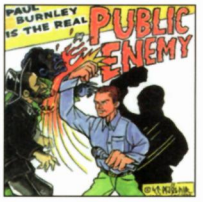

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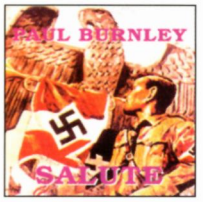

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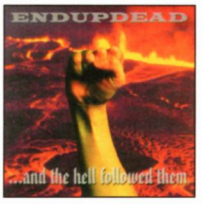

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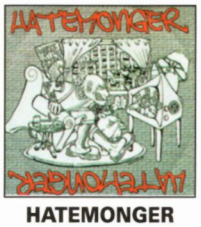

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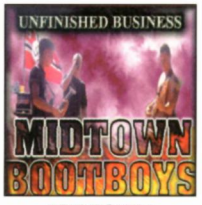

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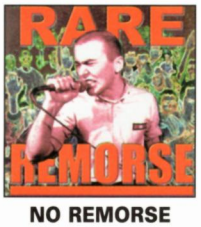

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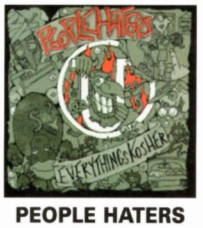

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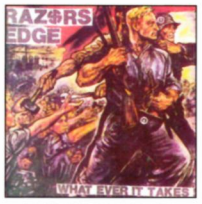

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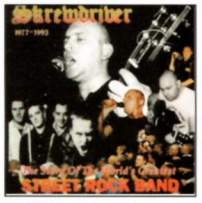

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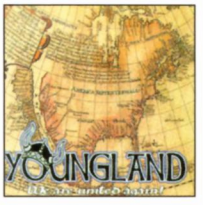

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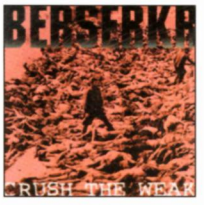

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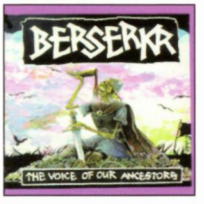

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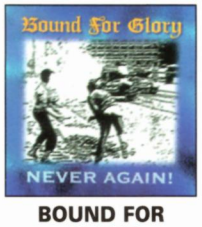

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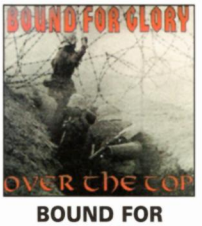

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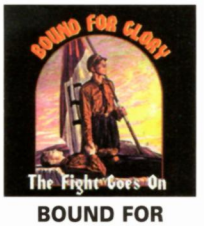

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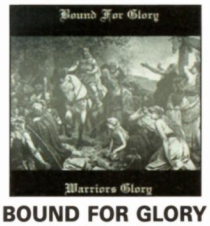

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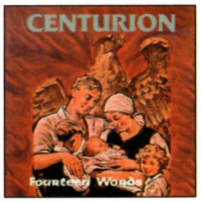

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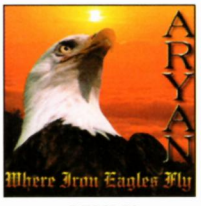

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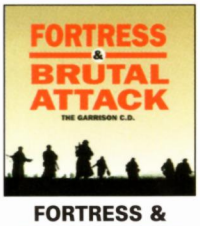

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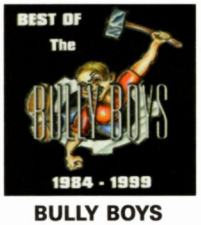

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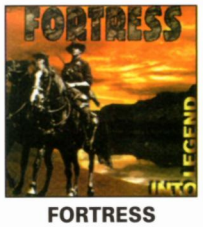

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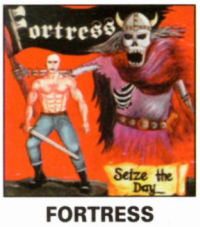

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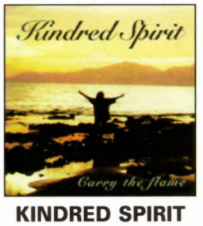

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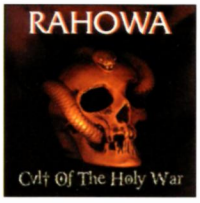

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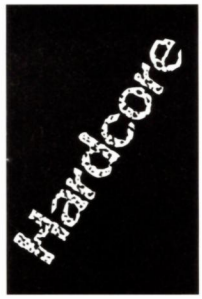

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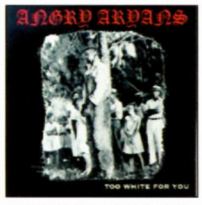

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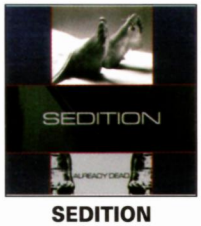

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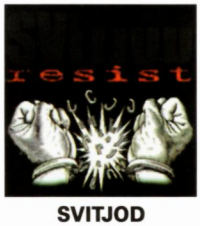

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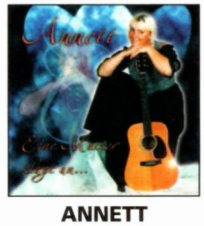

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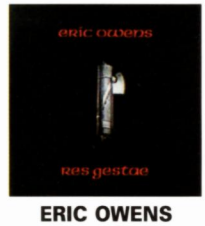

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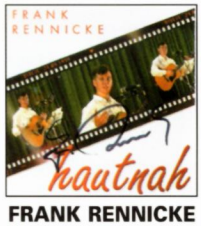

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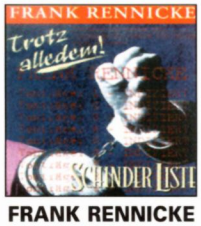

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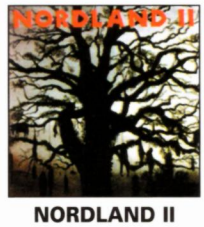

NORDLAND II
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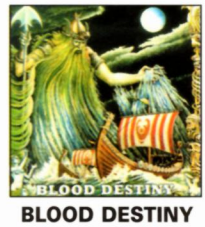

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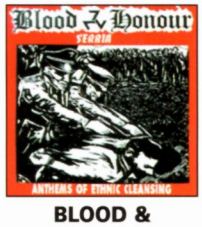

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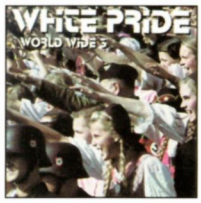

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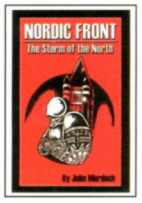

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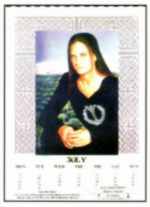

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RESISTANCE top ten lists

PAUL'S TOP TEN
MISSISSAUGA, ONTARIO

1. *The Rise of the Pagan Man* – Before God
2. *Z Objecia* – Graveland
3. *Mlot Antyhrysta* – Honor
4. *Gniew* – Honor
5. *Nothing But Hate* – Thor's Hammer
6. *Immemorial* – Mutant
7. *Spell of Destruction* – Burzum
8. *XXI Century* – Konkwista 88
9. *Mighty Odin* – Berzerkr
10. *When the Snow Fell* – Skrewdriver

MARK'S TOP TEN
SEATTLE, WASHINGTON

1. *Patriot* – Saga
2. *Green Fields of France* – Griffin
3. *Es Kommt Der Tag* – Frank Rennicke
4. *Hail You* – Aryan
5. *I Dream With Open Eyes* – Dissident
6. *Beyond Good and Evil* – Symphony of Sorrow
7. *There's No Crime (In Being White)* – Day of the Sword
8. *Where Has Justice Gone?* – Saga
9. *For the Love of Life* – Symphony of Sorrow
10. *National Socialism* – Honor

KARI'S TOP TEN
JYVASKYLA, FINLAND

1. *Victory or Valhalla* – Fortress
2. *Commie Scum* – Fortress
3. *Streetfight* – Skrewdriver
4. *88 Rock `N Roll Band* – Landser
5. *Finland Skinhead* – Mistreat
6. *Barbecue in Rostock* – No Remorse
7. *Pulling on the Boots* – Romper Stomper Soundtrack
8. *Now's the Time* – Mistreat
9. *Europe Awake* – Skrewdriver
10. *What Shall We Do* – Strikeforce

STUART'S TOP TEN
READING, UNITED KINGDOM

1. *White Rider* – Skrewdriver
2. *Tomorrow Belongs To Me* – Skrewdriver
3. *This Time the World* – No Remorse
4. *Hail White Warriors* – Aryan
5. *In Defence of the Realm* – Legion of St. George
6. *Smash the Reds* – No Remorse
7. *Son of Odin* – No Remorse
8. *Skrew You* – Skrewdriver
9. *Crucified Skin* – Aryan
10. *I Remember* – Brutal Attack

JENS' TOP TEN
WITTEN, GERMANY

1. *Murder Squad* – Blue Eyed Devils
2. *Fredericus Rex* – Landser
3. *Skinheads from Finland* – Mistreat
4. *DFF* – Code 13
5. *This is Your World* – Hate Society
6. *Reichskoloniallied* – Landser
7. *Beat Rodney Down* – Vaginal Jesus
8. *Hollywood Jew Watch* – People Haters
9. *Whatever It Takes!* – Razors Edge
10. *SHARP-Skins Must Die!* – Totenkopf

STEFAN'S TOP TEN
PROSTIJOV, CZECH REPUBLIC

1. *Salutation to the brave* – Buldok
2. *Free My Land* – Skrewdriver
3. *Hey Nigger* – Mistreat
4. *Haffen Strassen* – Freikorps
5. *Aussenseiter* – Kampfzone
6. *Mann fur Mann* - Storkraft
7. *Boots and Braces* – Skrewdriver
8. *Blood and Soil* – Buldok
9. *Thurisaz* – Excalibur
10. *Deutschland* – No Remorse

AMIE'S TOP TEN
HOUSTON, TEXAS

1. *American Justice* – Youngland
2. *Final Outpost* – Symphony of Sorrow
3. *Strong Survive* – Skrewdriver
4. *Kinderschander* – Nordfront
5. *These Days* – Mistreat
6. *It's Our Time* – Youngland
7. *Damned* – B.F.G.
8. *Running Down the Road to Freedom* – Brutal Attack
9. *My Honor My Pride* – Nordic Thunder
10. *Hold Tight* – Bully Boys

STEVE'S TOP TEN
MILWAUKEE, WISCONSIN

1. *Boots* – Steelcap
2. *Beauty and Pride* – SS Totenkopf
3. *When America Goes Down* – Rahowa
4. *Time to Die* – Bully Boys
5. *Where Iron Eagles Fly* – Aryan
6. *Brave Ulster* – Warlord
7. *Hate Train Rolling* – B.F.G.
8. *Doc Marten Dental Plan* – B.F.G.
9. *Aggravated Assault* – Aggravated Assault
10. *The Hate Tank* – M.O.D.

EDINA'S TOP TEN
EGER, HUNGARY

1. *Behold* – B.F.G.
2. *Stronger* – Blue Eyed Devils
3. *Boot Party* – No Alibi
4. *On the Horizon* – Fortress
5. *Tamadas* – Archivum
6. *White Girl* – Attack
7. *Murder Squad* – Blue Eyed Devils
8. *Kitartas* – Archivum
9. *Never Again* – B.F.G.
10. *Hey Joe* – B.F.G.

NATHAN'S TOP TEN
LONDON, ONTARIO

1. *Business Is Good* – Odin's Law
2. *Commie Scum* – Fortress
3. *Victory or Valhalla* – Skullhead
4. *Streetfight* – Skrewdriver
5. *White Pride* – Youngland
6. *Tight to the End* – Youngland
7. *Coon Shootin' Boogie* – Aryan
8. *Murder Squad* – Blue Eyed Devils
9. *Unknown Soldier* – B.F.G.
10. *Have a Drink on Me* – Fortress/Brutal Attack

JOSH'S TOP TEN
SHELBY, NORTH CAROLINA

1. *Hail the New Dawn* – Skrewdriver
2. *European Unity* – Brutal Attack
3. *I Hate Commie Scum* – Fortress
4. *Ripped Off* – Wolfseye
5. *Blood Stained Emerald* – Day of the Sword
6. *Hail the Celtic Cross* – Cross
7. *Still Just a Nigger* – Angry Aryans
8. *Messenger of Darkness* – Dirlewanger
9. *Drinking Song* – Steelcap
10. *The Green Fields of France* – Ian Stuart & Stigger

FRANK'S TOP TEN
EINDHOVEN, NETHERLANDS

1. *European Dream* – Skrewdriver
2. *Gone But Not Forgotten* – Storm
3. *Race War* – Svastika
4. *R.J.M.* – Max Resist
5. *Eigen Volk Eerst!* – Brigade M
6. *Whitelaw* – Squadron
7. *Worst Nightmare* – B.F.G.
8. *Rock 'N Roll Resistance* – Skullhead
9. *Gekaufte Realitat* – Storkraft
10. *Sick Society* – Bully Boys

Aggressive Force

Interview by John Murdoch

Southern California: Ground Zero for America's demographic time bomb. As things heat up and the Mexican flag captures a little more of the "Golden State" every day, the remaining White guys and girls – including members of the impressive skinhead scene in Orange County – are digging in for the fight. One of the many bands from the area is the balls-to-the-wall ensemble Aggressive Force, whose vocalist, Brian, agreed to an interview with Resistance.

JM: Well, the best place to start off, as always, is with an introduction.
Brian: We are Aggressive Force, from Orange County, California. We have been around for about two years now. There's me on vocals, Roy on guitar, Kenn on bass, and Scott on drums.

JM: How many of the band members play in other bands?
Brian: Where should I start!?! Kenn is the frontman for Youngland, Roy is the frontman for FinalWar (and also plays with Intimidation One and H8Machine), and Scott was a founding member of Extreme Hatred and also plays with Hatecrime.

JM: Why did you decide to start AF? What is the story behind the band's formation?
Brian: About two years ago, Scott (our drummer) and I shared an apartment in Newport Beach, and I think we started talking about it then. I was going to a lot of Extreme Hatred practices as well as those of other local bands, and really wanted to get involved. Scott used to play in a garage band called Aggressive Force when he was a teenager, but the other members were locked up and he talked to me about starting it up again. So we grabbed a guitarist and a bassist who were skins, but who weren't in any other bands. We worked with these guys for a while, but it just wasn't what we wanted. So we hit up Kenn from Youngland to bass for us, and he said OK. At one time, he played bass in the band, Knockout and the Ballistics, which used to tour with the Meteors. Then we met Roy at one of our gigs, and hit him up about playing with us. And that's been the solid line-up ever since.

JM: We hear so much about O.C., but many people don't have much of a feel for where it is and what it's like. Explain a bit about the county. How many cities does O.C. have? Where is it in relation to L.A.? How is the situation for the Honkies?
Brian: Orange County is south of L.A. and north of San Diego. It is quite muddy, but we like it and we have a "Cleanse It and Keep It" point of view. There are niggers here, but the majority of the dung consists of Mexicans and gooks. The zipperheads have a town called Little Saigon — a large cesspool of ornamental signs, gook gangs, and dry cleaners. The beans are "equal opportunity invaders" and pretty much ruin any place in O.C. they can get their greasy mittens onto. A common scene here is a pregnant bean pushing a double-

stroller with a string of four baby beans dragging behind on the way to the welfare office. We dig it because they do not use the crosswalks, are slow, and have such a large litter that they are worth BIG points! But we need to be careful whilst playing that game because we have the most stringent hate crime laws in the U.S. — after all, we are the home of the "Three-Strikes" law.

JM: I have heard the law is bad, but can you give us an idea of how tough it is?
Brian: Once you are tagged out here, they basically will be gunning for you for life. We have one friend who keeps getting picked up for bullshit "parole violations," such as having an Iron Cross sticker on his refrigerator. He just got picked up again, this time for the heinous crime of having a Celtic Cross drawn on his shower shoes.

JM: What do you see as the greatest weapon the White Race has for survival?
Brian: Personally, I like to stick to the 7.62... Music is a great weapon for recruiting and for keeping up the morale of the troops during the struggle, but I think that education is the greatest weapon of any movement. Read; write; create! You were born with a great Aryan mind; now put it to use. If you look at our movement as a huge gear and each of its teeth as a different weapon in the struggle, you will be able to figure out where you fit in. Everyone has something to offer, whether it is passing out flyers, writing for a 'zine, playing in a band, or being a street soldier. Find out what it is that you have to offer, and do it! Remember: the gear cannot function properly with missing teeth.

JM: It has been a while since your first release. What kind of reviews, responses, and personal reflections have you had about that release?
Brian: You would have to ask people who listen to the album, I guess. We all think it was a solid first release but, like all musicians, we are extremely critical of our own music. We cannot wait to put out our next release; we are constantly coming up with new work.

"If you look at our movement as a huge gear and each of its teeth as a different weapon in the struggle, you will be able to figure out where you fit in."

JM: Your band isn't made up of kids, so how does the band deal with the issue of time?
Brian: When we first started, we were practicing once or twice a week but, due to the different responsibilities we have acquired, we find ourselves too busy for much practice. Between school, work, and families, we are lucky to squeeze in two practices a month. I am sure that while we are working on getting this next release out we will start to practice more.

JM: It is interesting to see how things are turning out in your county; it reflects how things are

going across the board. Two years ago, *Newsweek* said that your county was 51% nonwhite, and that is only what is documented. To me, reading that was a new chapter in the fight. O.C. used to be the Golden Child of White America.
Brian: O.C. — the land of eternal night. Yes, 51% recorded, but probably more like 65%. I think Youngland's song, "White Man on the Move," describes why we stay here. We voted on a proposition to try and take control of this mud flow a few years back, but ZOG shut it down and called it unconstitutional. It makes you wonder why we bother to put the "illegal" in front of their title. We house them, feed them, and pay their medical bills; hell, we even breed them. Before it gets any better here (or anywhere else) it is going to get a whole lot worse. This (hopefully) will be the call that finally awakens the sleeping, wanna-be politically correct Whites: when they have to live in the squalor created by these ILLEGAL aliens. The government won't even repatriate these ILLEGAL aliens. Federal agencies and hospitals cannot report these ILLEGAL aliens to INS (Immigration and Naturalization Services). That's right, Whitey: they can sign up for welfare, receive it, and not even be reported. How many Muds have you fed today? Make you mad? It very well should!

JM: Are there any reinforcements — new blood — coming from young teens in O.C.?
Brian: It seems to come in waves, but at the present, with all the bands here, recruiting is strong. Extreme Hatred, Youngland, Hatecrime, Warfare88, Youngblood, Aggressive Force, and Final War are all from O.C. This makes for quite a scene for the youth out here. I guess there is something to be said for growing up in such a muddy environment!

JM: Do you feel that the skinhead movement will evolve to fit the changing times, or will it eventually fizzle out?
Brian: I think it will grow stronger as our environment gets worse, as has been proven in the past few years. Young White kids are growing being bullied by non-White thugs at school, and they are getting sick of it. They either fight back or become a part of the problem. Either way is good; the strong fight back, and the weak — who are useless to us — become whiggers. The rougher the street, the tougher the kids.

JM: What are some of your musical influences?
Brian: Skrewdriver, first and foremost. Every White Power band around today, and every White Power band and musician who has ever put out proud White RAC has had an influence on us, one way or another. There are too many to list.

JM: Much has been said about the rise of WP Metal, particularly by *Resistance Magazine*. Based on what you know of the genre, what do you see as the good points and the bad points of WP Metal?

Brian: Personally, I like the older Oi! style, but BFG has always been a favorite of mine. And you have to love Before God. There are a lot of people out there who do enjoy WP Metal, and I think it is great that we have bands out there for them. This is one place where diversity can be tolerated, ha! ha! (...except for that "white rap" and "white techno" jungle-beat crap — what the hell is that? Sounds like an excuse to listen to nigger music, if you ask me.)

JM: Does Aggressive Force have plans for releasing any new material or giving any more concerts?
Brian: We are planning on releasing another CD with Panzerfaust Records in a few months. It is titled *Revenge*, after a song on the album written for us by David Lane. We recently played a killer show in Jax, FL on St. Patty's day, thanks to Panzerfaust, Resistance Rex, Bosco & the HSN, and Hillbilly & the JAX Outlaws. We are planning on doing shows all over the place, like Nevada, Missouri, Spain, Austria, Italy, and occasionally here in O.C. We have been able to hook up with a club in O.C. that is 18+, and they tolerate everything that comes with having WP shows. Look out for AF bringing "O.C. Hatecore" to a city near you!

JM: What is your advice to all aspiring musicians?
Brian: Stick with it. And we need more drummers, ha! ha! Create – it rocks!

JM: And the floor is yours...
Brian: Thanks for the continued support. Write to our POW's; they fought for you on the outside, let's not abandon them while they are on the inside. Many members of The Order are locked up along with many other kin. Check out the listing of POW's at Hammerskins.com, 14words.com and Whiteracist.com. We play for you! Stand Tall! 88!

Contact: Aggforce88@aol.com.

Releases

- Aggressive Force: (Self-titled) Released: Panzerfaust Records, 1999
- Aggressive Force: Revenge (Upcoming Release): Panzerfaust Records, 2001

Brian – Aggressive Force Top 10

1. Skrewdriver: When the Storm Breaks
2. Brutal Attack: Tales of Glory
3. Skullhead: White Warrior
4. Griffin: Freedom Give Me Freedom
5. Youngland: White Man on the Move
6. Intimidation One: Robert Jay Mathews
7. Mistreat: These Days
8. Hate Society: One Day
9. Celtic Warrior: Let the Battle Begin
10. Hatecrime: Aidsvictimniggerscum

The Magic Word for Issue 15 (Brought to you by Brian)

Magic Word: de·por·ta·tion
Pronunciation: dee-por-TAY-shn
Function: noun
Date: circa 1600
1: an act or instance of deporting
2: the removal from a country of an alien whose presence is unlawful or prejudicial

HEAR THE CRADLE SONG

An interview with O.T. Gunnarson, the man behind the struggle's literary sleeper

— by John Murdoch

April of this year brought some hints of major social unrest in North America. The Cincinnati riot was small, and the Quebec City fiasco was relatively red, but a message should have hit home: the unrest in the 21st century for the United States and Canada will be a wild ride. And perhaps in no other literary work is this wild ride taken to the extreme of the imagination than in HEAR THE CRADLE SONG, an exciting account of southern California after it divides on fault lines. O.T. Gunnarson, the author of that work, granted us an interview in which he offers some inside details about his fictional work. Fictional, that is, for now...

JM: It is great to be interviewing you for RESISTANCE. This is something that I have wanted to do ever since I started with the magazine. It is a shame that your book is like a well-kept secret in the struggle. I have met people who will soak up any White Power fiction, but haven't read your book simply because they don't know it exists.

OTG: It is my pleasure to be doing this interview with you. I think you have a great publication in RESISTANCE, and I am glad you would like to know more about HEAR THE CRADLE SONG. Of course, you're right: H.T.C.S. hasn't been that widely distributed, and that could be because many people think it is something that it's not. I remember a few years back when I managed to get it into a couple of radical bookshops in the Los Angeles area. When I asked the owners how sales were going, they would repeatedly tell me that people weren't buying it because they felt it was another TURNER DIARIES. In fact, their customers wouldn't even bother to read the back cover. They would simply pass it by and tell the owners they had already read THE TURNER DIARIES, even when the owners would try to call their attention to it. I think H.T.C.S. has something to offer in terms of expanding a person's awareness of possibilities, and also in terms of plain entertainment. I think that more interest may come its way as time goes on.

JM: What was your motivation for writing a work such as this?

OTG: My motivations for writing H.T.C.S. were a nagging worry over the direction the various social trends were moving, as well as how these trends might make the lifestyle we are all so used to completely impossible. This was a worry that just wouldn't go away, and it haunted and hounded me relentlessly, surfacing in my consciousness in some form almost daily. You see, when I wrote H.T.C.S., I had no experience in producing literature at all; I was winging it. I had no idea how I would complete such a project, or if it would be worth the paper it was printed on, or even if I could get anyone interested in reading it. But I was gravely concerned with what my own relatives might have to face later in their lives; with what my great-grandparents and grandparents had helped to build being destroyed forever; with the way my parents were now faced with rising violent crime in their old age; and with squandering everything our race had contributed toward making the world worth living in. I HAD to write it. I also wanted to put my points across in the form of a story, rather than to preach to people in an essay. It was my first try at writing a book, but I don't think it turned out too bad. At least it allowed me a chance to pour out my feelings on things as I saw them.

JM: What have been some of the influences on your writing?

OTG: That is difficult to answer. I have read a lot, but I am not one of those people who have favorite authors or genres. If I really sat down and thought about it, I would say that my style, or at least the story content, was influenced by the works of James Fenimore Cooper. Then there were various Norse and Teutonic sagas; they also had some impact. As for modern writing, I really don't know. I have read so much of so many types of literature that there could be any number of authors and/or titles that had at least some influence on me.

JM: As far as real-world influences go, I always thought that your book was inspired by the Los Angeles riots of 1992.

OTG: I was in Orange County at the time the riots broke out, and it is possible to see similarities between the destruction and chaos of those riots and the ones in H.T.C.S. The sort of

behavior accompanying civil unrest is likely to be the same (more or less) whether it happens in 1992 or 2022. But the actual story in H.T.C.S. wasn't a result of my reaction to the riots themselves. In fact, what really made me react and write the story the way I did was a news piece I happened to see on a TV show called *Nightly Business Report*. One evening, I was watching *Nightly Business Report*, and they put a feature story in halfway through the show that had absolutely NOTHING to do with the economy or money or world trade. The story was about the U.S. Marine Corps conducting a special training exercise far out in the California or Nevada desert. The Marines were being trained in how to "process" people after a social collapse, and this training consisted of a couple of Marines being stationed in a little booth with a road block that was positioned across a road. Then, different people (actors) were sent walking down this road with various pieces of identification, luggage, amounts of money, etc. The Marines had to decide who to let in and who to keep out. This, in itself, sounds rather tame, until the rest of the details are made clear. The place the Marines were letting people into was called "Secure Sanctuary" (or something like that) and the place the people were coming from was definitely called "Uni Land;" I distinctly remember that label. The entire exercise sequence of the Marines allowing some people to enter and turning others away at gunpoint or bayonetpoint was shown on the program, but no comments were made by the show's hosts as to WHY it was being shown. And once that segment was over, they went back to reporting on the stock market and economy without missing a beat. I was shocked at what I had seen and couldn't believe how something so incongruous could have found its way through the tight format of *Nightly Business Report*. This, to me, was very unsettling, because it appeared that there were preparations quietly going on (even back in the early 1990's) which were initiated by people in pretty high places – people who didn't really care about the rest of us, or about what might befall us when their great multi-racial Utopia came to a crashing end. This one TV news sequence did more to generate a reaction in me than the L.A. riots ever did.

JM: People don't realize how unstable a nation can be, until the streets are literally on fire. Not to get preachy, but this country was born in revolution, and we have come close to it several times since 1776, and the government knows it. All of those old, National Guard armories built throughout the nation betwee 1890 to 1920 were constructed so Uncle Sam could more easily oppose a working class rebellion. I don' think things are that bad yet, but it makes you think Do you truly believe we have a chance of survival?

OTG: There is always a chance. The question is: Do we hav a "good" chance? a "great" chance? a "slim" chance? Beside our race as a whole, there is the question of what sort of chance certain groups of people within our race will have to survive, as opposed to other groups of us. Personally, I a very concerned for the safety and survival of both the very young and the very old among us; both are at a terrible dis advantage in terms of immediate s vival potential. Overall, though, if can learn some self-leadership and practical skills as individuals and members of families, we have a b ter-than-average chance of preva ing.

JM: One of the many things that interested me about yo work was that you put the Jews in the same mess as everyone else.

OTG: The Jews are an interes ing case. Quite a few racialist don't realize just what kind o a mess the Jews, as a group, are in. But there is a distinc tion that needs to be made between the average "Joe Jew" or "Jane Jewess" on t next street over and the Jewish cultural leadership Jews, as individuals, diffe vastly in outlook and behavior. I have worked office environments wit Jews. I have noticed tha lot of Jewish women, especially younger ones, don want to marry Jewish men. Jews are totally inept in their relationships with the opposite sex, regardl of whether their partner is Jewish or not. And there is a high degree of illogic in the way they conduct their lives, general. Plus, by using recreational drugs and adhering to fads and trends, they are just as screwed up as anyone else if not more so. They, too, are products of the relentlessly d torting programming done by the media, which is controlled by other Jews who subscribe to the cultural agend of Zionism and old-time Talmudism. This second type are the industrious ones, who work silently to undermine and destroy other cultures, countries, nations, and races accor ing to their insane religious dogma. In the past, these subversives have rarely been the ones who end up "facing the music" when things come to a head. Usually, they escape t safety in the nick of time, while the first (and numerically most common) type of Jew catches it right in the throat. I H.T.C.S., a lot of the cultural elite among the Jews receive their due, while the everyday Jews are left to fend for ther selves. Perhaps it may pan out the same way in reality whe the time comes.

JM: Some people have billed HEAR THE CRADLE SONG as a prediction of things to come. What is your opinion on this?
OTG: It is a misconception if H.T.C.S. is considered as prophecy. Even though it does contain a number of elements that actually do exist in today's world, it was not written as a prediction so much as a hinting or an alerting to possibilities. Yes, it has been described as a disturbing, hard-hitting, action-packed story, but this only serves to grab the reader and make him think, not to show him any apocryphal doomsday, a la a Bible-thumping revival sermon. Certainly, the story itself has not become dated in any way. It still has a lot to say about potential social collapse and how it can realistically occur, as well as how various types of people would attempt to function within such a collapse. But, yes, you could say that at least some of the parts seem to be "coming true" or are being manifest more and more in our society.

JM: You left half your damn audience wondering about the "To Be Continued" at the end of HEAR THE CRADLE SONG. Can we expect a sequel?
OTG: Yes, you can expect a sequel - and soon, too. In fact, my writings may even end up as a series, rather than just a book or two. But "Number Two" will be more intense and "in-your-face" than H.T.C.S. is - by several orders of magnitude.

JM: How about giving us some hints about this upcoming project?
OTG: This new work will be more of a personal, "one-on-one" reader/character experience than H.T.C.S. is. It will feature lone individuals, or very small groups of people, caught in extremely dangerous situations at the time just after the Chinese have annihilated the remainder of the Aztlan armed forces. But these different cases will be taking place all over the county, not just in the Los Angeles basin. The reader can anticipate many more in-depth looks into coping with situations where one's life is subject to immediate and brutal termination. There will be a lot more on combat style, training and conditioning, survival/evasion/confrontation, psychological conditioning methods, and the most efficient/effective ways of perceiving a situation as it unfolds. All in all, it will be at least as entertaining as H.T.C.S. is (if not more so), but it will also be highly educational and practical – far beyond anything you will find in H.T.C.S.

JM: What advice can you give to would-be writers out there?
OTG: My advice to aspiring writers is to construct your book, don't write it. Most people think the way to write a book is to start at Chapter One and just keep plugging. Then revise, revise, revise. Then, edit and revise, and edit and revise some more! There are much easier ways to create a book. Think of a general story, or at least a theme. Then start constructing your characters - decide how they look and speak, their attitudes, their likes and dislikes, their politics, and so on. Then, decide how they will be associated with each of the other characters. After that, take the story and break it down into parts. Follow this by taking each part and deciding how many chapters it will take to cover it. Then, begin writing the chapters, but also break each one down into component parts: how it will start, who is in it and why, what will happen, who will say what to whom, and how the chapter will end. Then start writing. You will find it much easier, and the story will develop within your imagination faster once you have all the building blocks decided upon. And, of course, write about what inspires you or concerns you.

JM: (laughs) Yeah, I made that cover-to-cover mistake in my first book and paid for it, in spades. Well, I'm out of questions. Anything else?
OTG: One last thing I'd like to say: The reason there are so many spelling, punctuation, and grammatical errors in H.T.C.S. is because the book was actually sabotaged before went to print. You see, when I wrote H.T.C.S., I didn't have computer, and I hated using a typewriter, so I wrote the entire manuscript longhand. Then I dictated it onto audio-cassette tapes. After that, a friend of mine told me that her sister (who was a legal secretary) would transcribe the cassettes onto floppy so I could take it to a printer. Well, it turned out that the sister hated the book and deliberately typed it up with mistakes. After she assured me that it was "all set to go," I, being the trusting soul that I am, took it straight to the printer and told them to print it - no need t see a blueline proof copy! So, H.T.C.S. was printed in a distorted condition, but I consider this as a badge of honor earned by the book for pushing enough buttons in a P.C. lib eral to get her to try to ruin it. Now that your readers are aware of this, they will hopefully find it a lot easier to toler ate the errors.

JM: Well, consider it a tribute to your writing that peo ple still love the book. I certainly look forward to reading your next project, so until then, best of luck!
OTG: Good luck to you and RESISTANCE. I hope I have the pleasure of being interviewed by you again sometime.

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ANNE FRANK HOAX EXPOSED

Clever Jew Made Millions from Dead Daughter

by Dr. William L. Pierce

Tucked away on pages 119 and 122 of the October 6, 1980 issue of *Der Spiegel*, A weekly German news magazine compatible to *Time* or *Newsweek*, was a news item of considerable significance: a scientific analysis of the manuscript purported to be the original diary of Anne Frank, a Jewish girl who died in a German concentration camp during the Second World War, has revealed that the manuscript could not have been written before 1951, six years after the end of the war.

The significance of *Der Spiegel's* revelation of this fraud is twofold. First, the printing of the story in a mass-circulation publication constitutes a major break with past treatments of similar news. The German news media, though not under the Jewish monopoly control which blights the media in this country, generally follow a pro-Jewish line, a heritage from the immediate postwar years when the Allied occupation forces gave publishing licenses only to those Germans who had proved their disloyalty to their country during the war. Consequently, most news tending to cast doubt on Jewish stories about gas chambers and the like from the World War II era, has either been blacked out altogether or downplayed and given very unsympathetic treatment. The present article, though accompanied by copious apologies and held back for six months after it became news, would not have been printed at all a year or two ago.

Anne Frank

Beyond this, the exposure of the Anne Frank forgery is important because of the sheer magnitude of the fraud and the key role it has played in underpinning the entire Jewish scenario of the war. What is known as a fact is that one Otto Frank, a Jewish merchant, formerly of Frankfurt, who had been arrested in the Netherlands and interned in the Auschwitz concentration camp during the war, began visiting publishers in 1946 with what he claimed was a diary written by his young daughter during the time the Frank family was hiding from the German police in occupied Holland. The girl later perished at Auschwitz, Frank said.

The diary, filled with touching adolescent reveries and homely little anecdotes, was exactly what the Jewish Holocaust propagandists were looking for: a highly effective piece of ammunition to generate a maudlin, emotion-laden sympathy for the poor, persecuted Jews – as typified by Anne Frank – and generate hatred against the wicked Germans, who had killed her and six million other Jews.

Otto Frank cashed in on the diary in a big way. Not only did he find a publisher, but he found people hot to buy stage and film rights as well. Shortly after its appearance in book form, the diary had been translated into a score of languages and printed in millions of copies, from all of which Frank received royalties. The English version alone, under the title *Anne Frank: the Diary of a Young Girl*, has sold more than 4,000,000 copies to date. A television dramatization based on the diary was aired in this country last month, accompanied by the usual ballyhoo.

Almost from the beginning there were charges that the diary was a hoax. Some of these charges were based on the gross inconsistencies between various translations and editions of the diary in book form; it was clear that the text had been heavily edited to help it sell well in different markets. Other charges were based on internal inconsistencies and credulity-straining elements in the diary itself.

And then there was the matter of the script for the film version of the diary: Otto Frank was sued by a New York scriptwriter, Meyer Levin, who claimed that Frank

had taken large portions of the script he, Levin, had written and had not paid Levin for his work. The court ordered Frank to pay Levin $50,000. One can easily understand why some observers began to wonder how much, if any, of the content of the various *Anne Frank* books, films and plays in circulation was actually written by the little Jewish girl named Anne Frank.

In Germany, however, it was not wise to speculate about such matters publicly. The line laid down by the government and the media is that *Anne Frank* is gospel, and anyone who suggests otherwise leaves himself open to criminal charges ("defaming the victims of Nazi persecution") as well as to civil suits. Otto Frank himself made a regular habit of hauling *Anne Frank* detractors into German courts, which invariably decided in his favor – until recently, that is.

When the late Hamburg pensioner Ernst Roemer, began spreading the accusation that Otto Frank had himself written what he was passing off as his dead daughter's diary, Frank sued him. As usual, the court upheld the authenticity of the diary. Handwriting experts testified that the entire diary, including loose notes and insertions, had been written by the same hand, and that hand was Anne Frank's.

Roemer appealed the court's decision against him, and more handwriting experts were called in. Their conclusion was the same: Everything in the diary was in the same handwriting; there was no forgery.

Roemer appealed again, and this time the court asked for the technical services of the Federal Criminal Office (*Bundeskiminalamt*, similar to our FBI), which carried out a careful analysis of the original manuscript of the diary with microscope and ultraviolet illumination in order to confirm its authenticity – in particular, to determine when it was written.

The report of the technical experts was given to the court in April 1980, and it contained a bombshell: large portions of the alleged "diary" were written in ball-point pen ink – which was not manufactured prior to 1951!

Were it not for previous testimony of the handwriting experts that the entire diary, including the portions written with ball-point pen, is in the same hand, the father might have claimed that he only "edited" his daughter's work, "clarifying" passages here and there. But the evidence was quite unambiguous.

For example, the testimony of Hamburg graphologist Minna Bekker in an earlier trial was: *"The handwriting of the diary in the three bound volumes – including all notes and additions on the glued-in pages as well as the 338 pages of loose material – including all corrections and insertions is identical..."*

Otto should have been more careful in his choice of writing instruments. It is now quite clear that he finished hoking up the "original" of the diary *after* he had found a publisher for what, in 1946, was nothing more than some rough notes and an idea in his head which seemed to have prospects for making him a lot of money with little effort. First a typescript for the publisher, and then, as sales of the book began to mount, a completed handwritten "original" to show to doubters.

Just after the report of the Federal Criminal Office was given to the court, Otto Frank conveniently died – before he could be asked a number of very interesting questions. Meanwhile, the worldwide Jewish propaganda apparatus, has continued its promotion of the Anne Frank myth as if nothing had happened. *Der Spiegel* seems to be the only mass-circulation news periodical to have exposed the fraud to date. ◆

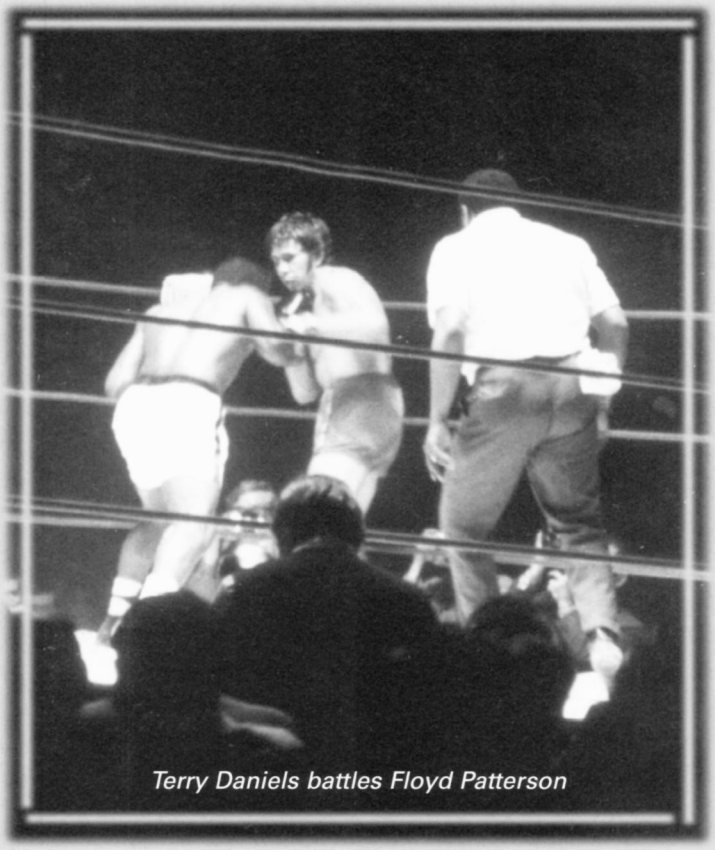
Otto Frank

A BLAST FROM THE PAST

A former heavyweight contender speaks

The most prestigious position in all of sports has always been the heavyweight champion in boxing. Very few men ever get the opportunity to fight for the heavyweight title, and even fewer can call themselves champion. Today, it is an even bigger rarity to find a legitimate, White heavyweight contender, especially one who is a Resistance subscriber. Resistance correspondent Dennis Daniels had the pleasure of interviewing his own brother and one of our readers, former heavyweight contender Terry Daniels.

BACKGROUND: *On January 15, 1972, in New Orleans, LA, Daniels challenged heavyweight champion Joe Frazier for the world title. Entering the bout, Frazier was undefeated in 27 fights with 23 knockouts, and was at the peak of his career, having just beaten previously-undefeated Muhammad Ali in fifteen rounds in his most recent fight. Daniels, then 26 years old, had a record of 28-4-1 with 25 knockouts and was making the most of this "once-in-a-lifetime" opportunity. As fate would have it, Daniels was stopped in four rounds by one of the toughest fighters in history. Most importantly, however, he gave it his best shot and fought back against overwhelming odds.*



Terry Daniels battles Floyd Patterson

A great role model for all young men involved in the struggle for White survival, Daniels had an illustrious boxing career fighting the toughest guys in what were probably the glory days of the heavyweight division. Besides Frazier, Daniels also fought former champions Muhammad Ali, George Foreman, Floyd Patterson, and John Conteh.

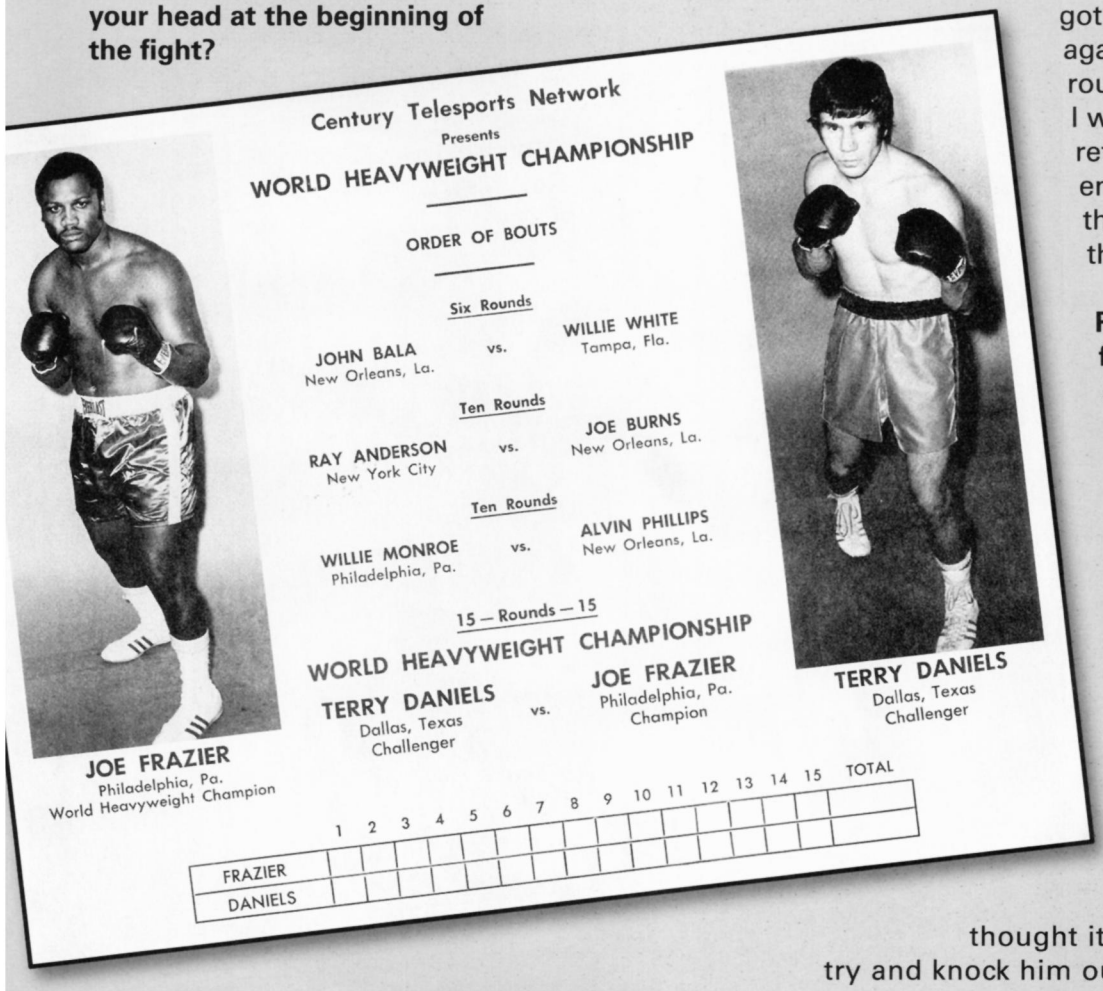
RES: What got you into boxing?
TERRY: I was attending SMU (Southern Methodist University) in Texas on a football scholarship, but felt that I had a need for more of a contact sport because I wasn't getting what I wanted out of football. My coach at the time, Hayden Fry, suggested that I go to a local boxing gym and enter the "Dallas Golden Gloves" tournament. I ended up winning the tournament, and continued to win my subsequent amateur fights. I eventually turned professional in 1969 at the age of 23.

RES: Did boxing come naturally to you?
TERRY: Yes, I think so. I punched pretty hard naturally, and continuously worked on my punching technique in order to deliver maximum force. I loved to train and was always in better condition

than my foes. I also lived a very clean lifestyle.

RES: So, in other words, in your youth, you never smoked or drank and were always in training?
TERRY: Yes, exactly. I trained religiously.

RES: You gained international stardom by fighting Joe Frazier for the world heavyweight title. In that bout, you were knocked down in the first round, but you got back up and actually came back to win the second round. What was going through your head at the beginning of the fight?



TERRY: It was during the pre-fight introductions, when I heard "Joe Frazier" being introduced across the ring, that it finally struck me that I was fighting the best fighter in the world. Getting knocked down actually woke me up, and I realized that it was "now or never."

RES: You seemed to have all the confidence in the world until you looked across the ring and saw who you were fighting. Were you intimidated a bit?
TERRY: Sure. I had never been in that situation before. I was fighting for the most important title in all of sports in a fight that was being televised in nearly every country in the world.

RES: Had most guys been floored in the first round like you were, they probably would have given up, but you fought back and slugged it out in the second round. Did you run out of steam after the second round?
TERRY: Yes. My blood felt like liquid lead running through my body. Nothing felt right after that. My legs and arms felt heavy, and I got knocked down again and again. Near the end of the fourth round I could hardly stand up. I wasn't knocked out, but the referee saw that I had taken enough punishment and halted the contest. He did the right thing.

RES: You really have that fighting spirit which is so admirable. You continue to fight and never give up, no matter what the odds are.
TERRY: I always gave my best effort.

RES: After the Frazier fight, you ended up fighting an exhibition with George Foreman. Were you as intimidated by Foreman as you were by Frazier?
TERRY: No, not at all. Despite Foreman being physically imposing, I thought it was a great opportunity to try and knock him out. I also got paid $10,000, which was great money in 1975.

RES: Foreman is considered by many to be the hardest puncher that ever lived, and a lot of people thought that he was hurting you with some tremendous punches.
TERRY: No, he wasn't hurting me that badly. I was in great shape and very resilient to his arsenal.

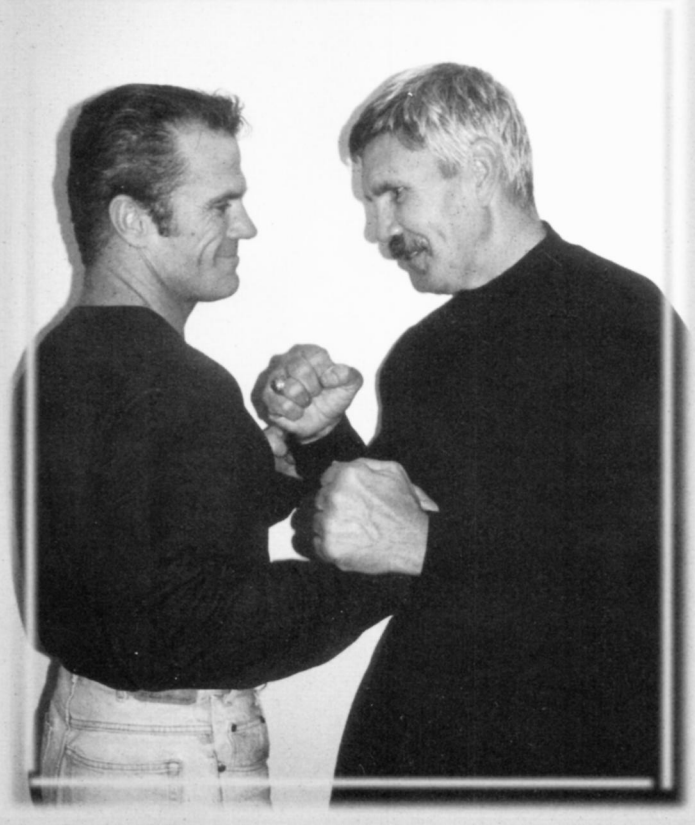
RES: After the fight, pandemonium broke out in the ring as your handlers and Foreman's handlers started brawling. What happened then?
TERRY: Foreman looked over at me and said, "You

want some more, chump?" I never answered: I tackled him, and we were fighting on the mat until I was pulled off of him. I really wanted to hurt him because I was always a clean fighter and didn't like to be called names.

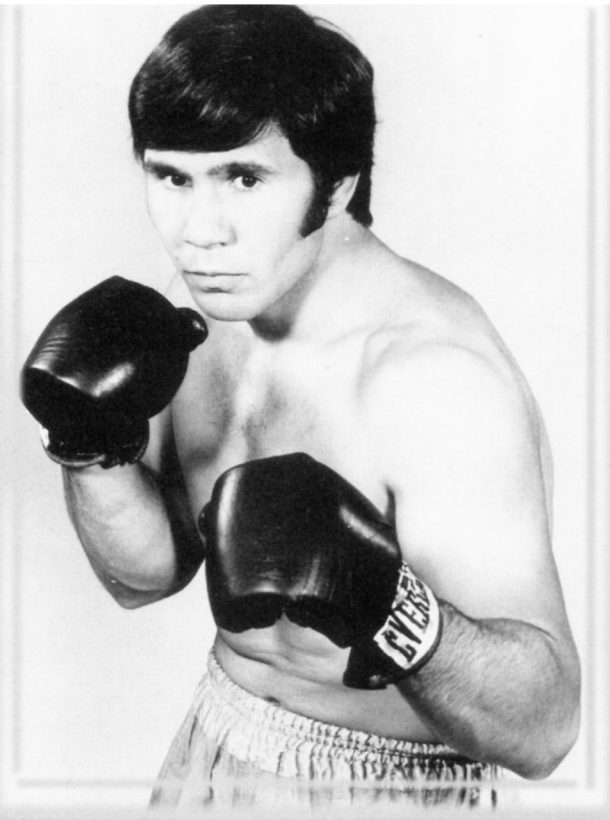
RES: People have always commented on the gargantuan size of your hands. They're huge! What was your best punch?
TERRY: My right cross. When things got down to it and worse came to worst, I would always fire my straight right hand to take care of business.

RES: Back in the sixties and seventies, it seems that there were a lot more White fighters around than there are today. Do you think there is a reason for the lack of White fighters today?
TERRY: Probably a softer lifestyle. As a White heavyweight, I was an oddity because most of the heavyweights, even back then, were Black. To get as far as I did was really something special.

RES: What has been the biggest contribution you have made to your race?
TERRY: My biggest accomplishment has been in raising my three sons properly. They are all healthy-looking, intelligent, racially-conscious, and well-disciplined.



Recently, Terry clowns with younger brother Dennis

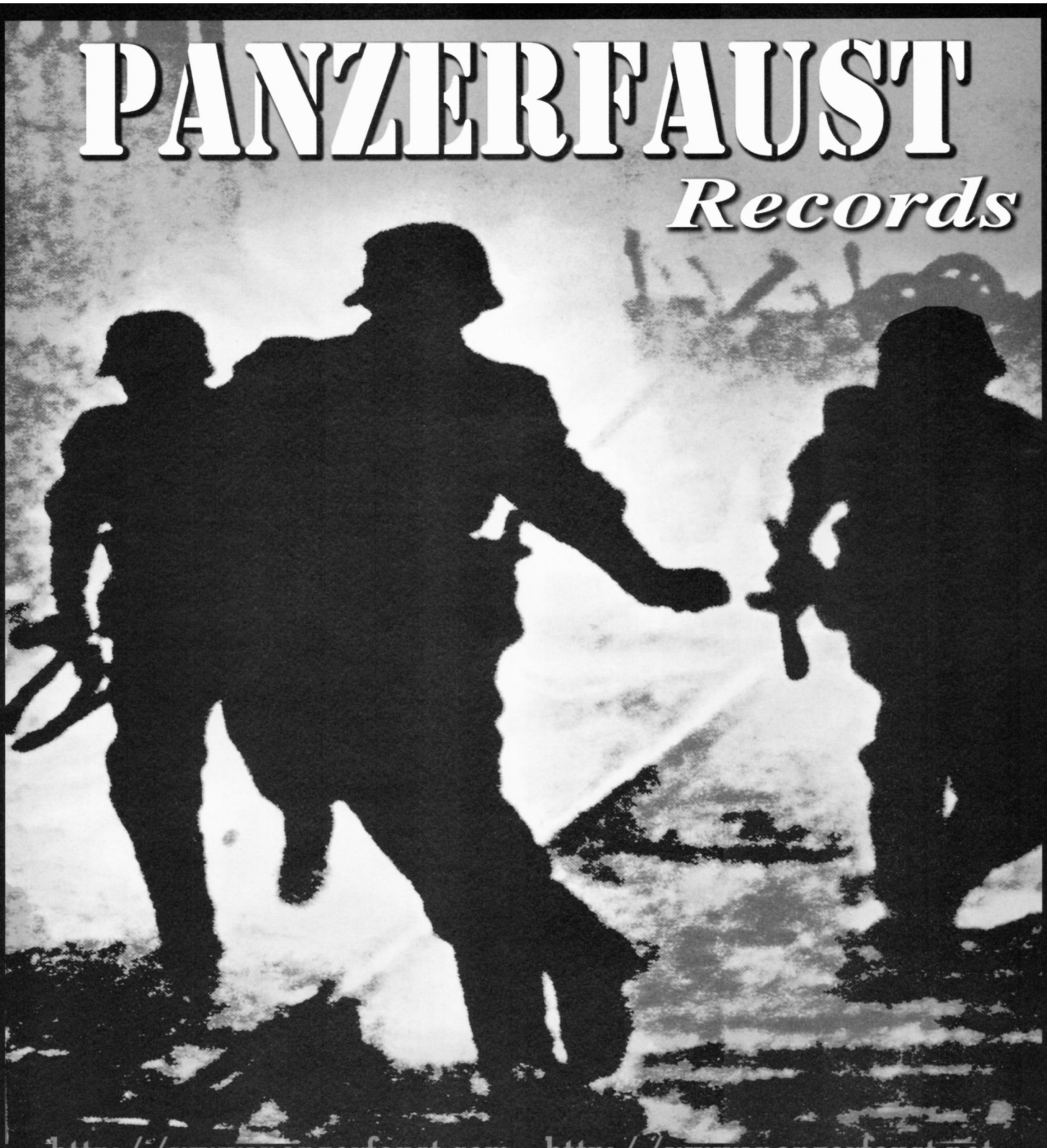


RES: Besides boxing, what other interests did you have?
TERRY: I have always enjoyed reading. During my boxing career, I was especially fond of Edgar Rice Burroughs' *Tarzan* novels.

RES: How fitting that a man who earned his living fighting Blacks enjoyed reading *Tarzan*! Getting back to boxing, what did your training regimen consist of?
TERRY: I would get up at six in the morning and run five miles in combat boots. In the afternoons, I would go to the gym and spar six rounds, punch the bags, and skip rope.

RES: Your weight was constant at around 195. Was it hard to maintain your fighting weight?
TERRY: No. Being active and in shape, I was able to eat just about anything: ice cream, cake, soda pop, etc., without getting fat. I have been at 195 for the last 30 years. I still work out today, doing cardiovascular work and weight-training.

RES: It has been great to interview you. Any final words?
TERRY: Do the right thing, and the right things happen. Work hard for what you want and you will succeed! ◆



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CONCERT IN THE CZECH REPUBLIC

17 February 2001

We left Hannover, Germany in the afternoon with a full carload. Two-and-a-half hours later we passed through Dresden. We continued our journey, through valleys and over hills, and after another hour we arrived at the Czech border.

The German border patrol collected our passports and checked us out thoroughly. Then came a smiling Czech guard. He looked at all of us, smiled, and said in broken German: "You are skinheads! Are you going to Rakovnik?" We explained that we just wanted to go to Prague, check out the city, and have a few drinks. The guard smiled and said: "Ja, ja, you're going to Rakovnik. Juden Mord!" We were all surprised and did not know what to say. We finally told him that he should be careful about what he says, especially on the German side of the border, because for saying such things one might wind up in jail. He seemed to enjoy the whole thing and said: "Here we say: God with us!" He then clicked his heels and raised his hand in the historical greeting. He handed us our passports and happily let us pass.

Our spirits were high as we drove on. We passed what is known as "Garden Column," a whole street lined with prostitutes who try to flag down cars just as they cross the border. After another three hours, we arrived in Rakovnik. Here and there one could already see some bald heads. We parked the car and entered the former movie theater where the concert had just started. The Czech band, **SAD**, whose members were dressed in navy outfits, were already playing, and they played some great music. We found out quickly that the drink prices were a lot better than in Germany, although the beer was not of the best quality.

After SAD came the feature act of the evening, **Skullhead** – probably the reason why most of the people showed up. One could feel the feel the shivers down one's spine as they played. Kev Turner has one of the more distinct voices in the WP music scene. Good memories came alive as the old classics filled the room: "Cry of Pain," "Odin's Law," "Rock 'n' Roll Resistance," and "Victory or Valhalla." The mood was great and everyone sang along. Kev appeared with a band that none of us knew. Even in a private conversation with Kev, he would not reveal any names of the band members – only that one guy was from a very well-known Punk band.

The Czech band **Juden Mord** (Jew Murder) took the stage next. This band recently introduced their debut CD, *Arbeit Macht Frei*. They played many ballads, and there was nothing going on in the mosh pit. Juden Mord played for an hour, after which came another band from the island.

Razor's Edge took the stage and immediately electrified the atmosphere. Frontman Andy is a good friend of ours, and he surprised us with a song he dedicated to our newborn daughter, "Hail the New Dawn" — a great classic and very appropriate. "Rudolf Hess," "Whatever it Takes," and many other favorites followed. This band knows how to do it; they are the mood cannon of our genre.

During the performance of Razor's Edge, it was announced that the police had assembled outside, and that if we didn't stop shouting our well-known slogans they would break up the concert. Nobody paid any attention and the concert continued. Kev Turner got back on stage and, together with Andy, sang "Free My Land," a Skrewdriver favorite. Everyone sang along — what a beautiful feeling!

Meanwhile, it was past midnight and we decided to start our long trip home. We said good-bye to all of our comrades and started out. There were no police to be seen as we were leaving. Later, we learned from a friend who left half-an-hour after us that there were many policemen assembled. We don't know if the concert continued or if it was broken up; we just hope that **Agrese 95** and **AMF** were able to go on.

This trip was very much worth it: like-minded, friendly people around you, good music, and no trouble. What else could one's heart desire?

The crowd numbered six hundred strong. Many spectators were our fellow Germans, most of whom came from the middle regions of the country because of the relatively short drive. But we don't care; we will travel far for events such as this. The trips into the "Eastern Block" are always worth it — even the border guards are friendly!

— Krawallerie & Co. / Hannover, Germany

DIVERSITY Is Our Strength

by Dr. William L. Pierce

Three or four years ago, the slogan most diligently promoted by the controlled mass media was "diversity is our strength." Posters with this slogan and a broad, multi-hued band of stripes representing skin colors of various races were displayed in classrooms and workplaces all over the country. Clothing advertisements in all of the slick, yuppie magazines pushed the same theme. The idea was that the fewer White people and the more Blacks and Browns and Yellows we have in America, the stronger and more prosperous we'll be.

I had friends who laughed at this propaganda campaign. They couldn't believe that anything so stupid would catch on. I didn't laugh, because I had learned long ago that H.L. Mencken was right on target when he said that no one had ever lost a nickel by underestimating the intelligence of the American public. Actually, it's not that the public is stupid in the sense that they can't learn how to tie their shoes or get across the street safely. It is that the public will believe anything if they believe that others believe it. That's the lemming factor. And this "diversity is our strength" brainwashing campaign was pushed hard. You saw this foolishness wherever you looked. And pretty soon it was clear that the lemmings had begun to believe it. My hate mail began containing indignant questions such as, "Why are you against immigration? Don't you know that diversity is our strength?"

This promotion by the Clinton government and the media of the nutty idea that the more diversity we have the stronger we are didn't really change any policies or trends. I suspect that the aim of the media bosses in launching it was to head off growing restlessness about the refusal of the government to control America's borders. Illegal immigrants were pouring into the country—and, of course, still are—and the Clinton government was pretending not to notice, but many ordinary citizens were noticing and weren't happy. The media bosses decided to stifle the criticism of the Clinton government's immigration policies by persuading the lemmings that immigration, legal or illegal, is a good thing, as long as the immigrants aren't White, because non-White immigrants add to our "diversity" and thereby make the country stronger.

And the government kept doing just what it had been doing, and the diversity has kept increasing. The consequences are catching up with us, and they aren't good—but the diversity-mongers are maintaining their pretense that we're becoming stronger and stronger by becoming less and less White. A few days ago, I saw a brief report on the CNN news program I watch about the increasing diversity in America's classrooms. More and more of the children in America's schools were born in the Third World, or their parents were, and, oh, isn't it a wonderful thing? Just imagine how much stronger our schools are than they used to be!

Well, yes: we have a lot more metal detectors in the schools than we used to. I guess that's a sign of strength. We've had more school shootings since the beginning of the Clinton era than in the whole prior existence of the United States. The experience of dodging bullets undoubtedly strengthens the students. The pregnancy rate of unwed White female teenagers in the schools is approaching the Black rate. Probably that's a sign of strength, too.

One of the nuttiest expositions of the "diversity is our strength" creed I've heard is the one put forth by Federal Judge Patrick Duggan last December in his ruling on a discrimination suit against the University of Michigan by two White students who were denied admission while less-qualified non-White students were admitted.

THE JEWS understand that mixing them together when they are young . . .

. . . leads more easily to this desired result.

The judge, in ruling against the White students and in favor of the university's racial quota system, abandoned the old liberal argument that quotas are needed to make up for supposed past injustices to Blacks and other non-Whites. The reason for making the university more "diverse," according to the judge, was not to benefit minorities. It was to benefit the university and its White students. The real goal of our universities is not to educate students in the traditional sense, but rather to condition them to become—and here I quote Judge Duggan's exact words—to become "active participants in our pluralistic, democratic society once they leave."

CLASSROOMS in America looked like this before the Jews rammed through forced racial mixing laws after the Second World War.

Judge Duggan believes—or says he believes—that racial diversity strengthens the university and the White students in it by rubbing their noses in as much diversity as possible and thus conditioning them for life in the New World Order of democracy and multiculturalism where there will be no White majority in America or anywhere else, if he and his kind are successful. It's worth noting that Judge Duggan, if his name means anything, is not a Jew, but an Irishman. Furthermore, he was appointed to the Federal bench not by some far-left Clinton nutcase, but by Ronald Reagan. He doesn't have to pretend to believe such destructive foolishness in order to keep his job. And unfortunately, there are lots of other judges and bureaucrats, both Jewish and non-Jewish, who believe or pretend to believe the same thing. At least, that's the party line they're pushing. That is frightening.

"Diversity is our strength." You know what that reminds me of, "War is peace. Freedom is slavery. Ignorance is strength." In case you don't recognize them, those were the official slogans of the government of Oceania in George Orwell's novel *1984*.

Let me tell you what kind of "strength" comes from our diversity. Alienation is the primary product of diversity. People who live in a homogeneous society, where the people they work with and interact with every day are similar to them—that is, look similar, have similar values and attitudes, react in similar ways to events—people in a homogeneous society tend to bond with the people around them. They tend to feel a sense of community. They tend to feel a sense of security from having people like them around them. They seek the approval of the people with whom they have bonded. They feel a sense of responsibility and protectiveness toward these people. With good leadership and reasonably good human stock, the community is strong.

Take away the homogeneity, and you greatly reduce the likelihood of bonding. Instead of a community, you have simply a collection of individuals, and each of those individuals is thinking, at least at a subconscious level, "It's every man for himself." Without homogeneity, you no longer have a common set of shared values. Antisocial behavior goes way up: schoolyard shootings and drug usage, for example. Neurotic and psychotic behavior goes way up too. Diversity is a real boon for the psychiatrists. Borderline people, who would adjust reasonably well in a homogeneous community, are much more likely to go over the edge and become neurotic or psychotic as the diversity increases.

Without homogeneity the individuals in the society have a weaker sense of identity, a weaker sense of who they are and of what they belong to. They're much less likely to find positive role models among the people around them: among their teachers and neighbors and community leaders. They're much less likely to have constructive goals or to lead purposeful and useful lives.

Our people's instincts remain pretty much the same even as our environment changes and becomes more "diverse." Our young people still seek role models. We still seek to bond with others and to share their values and attitudes. When we no longer can find what we seek among real people around us, many find their role models and their values and attitudes in the artificial world of the media. Which is to say, instead of natural role models, they find artificial role models designed by the men who control our mass media: role models designed by the masters of brainwashing who are deliberately destroying our civilization. That too is frightening.

You want more specifics? Classroom diversity—the thing I heard CNN bragging about and the thing Judge Duggan thinks is a real bonus for White students—has made a wasteland out of America's public schools, and is rapidly doing the same thing to our universities. I'm a physicist myself, and so when I was a student I spent most

of my time in very specialized mathematics and science courses. But for most university students—certainly, for those taking a general course of study—the most important courses are history and literature. Those are the subjects which, more than any others, strengthen a student's sense of identity and his feeling for the civilization he has inherited from his forebears. Those are the subjects which give him a knowledge of, and appreciation for, the traditions of his people and a sense of responsibility to protect their cultural and racial heritage.

It is for exactly this reason that history and literature are the subjects which have suffered most at the hands of the diversity-mongers. The last thing in the world they want is for White students to develop a strong sense of identity or a sense of community with their own kind. That frightens people such as Judge Duggan just as much as his nightmare vision of a multicultural world in which a White minority must adapt to the whims and ways of a non-White majority should frighten any normal, spiritually healthy White person.

THIS POSTER is a typical piece of multicultural propaganda encouraging racial mixing among young Americans.

So how do the diversity-mongers prevent, say, White children in a sixth-grade classroom from beginning to develop a sense of racial identity and an interest in the history and traditions of their own people? Well, the answer is obvious: give the White kids a big dose of diversity. Put lots of Blacks and Vietnamese and mestizos in the classroom with them. Then, instead of teaching them about things European—instead of having them read about Greek mythology—about Zeus and Apollo and Aphrodite—and about the empire-building exploits of Alexander and Caesar in the ancient world and about the nation-building accomplishments in the New World of Patrick Henry and George Washington and Thomas Jefferson, pump them full of fraudulent Black history: not just during Black History Month, but every month of the year. Teach them about how the heartless, mercenary White plantation owners rounded up millions of happy, carefree Africans, put them in chains, and made them work as slaves in order to enrich their White masters. Teach them how the thieving gringos stole half of the United States from the peace-loving mestizos and the other half from the Native Americans, and about how the Yankee imperialists economically exploited the cultured, altruistic peoples of Asia.

Instead of having them read the stuffy literature of dead, White males, give them a big dose of lesbian resentment against our patriarchal society. Immerse them in Ebonics and the ravings of Black nationalists. Teach them that, in music, Puffy Combs and Dr. Dre really have it all over Mozart and Beethoven. Make their heads spin. Condition them to become "active participants in our pluralistic, democratic society," as Judge Duggan said. But be sure the metal detectors are working, because not everyone reacts well to the conditioning.

Previously, I have emphasized the Jewish role in this destructive business of diversity-mongering—and, indeed, one can hardly over-emphasize that role, because the media under Jewish control have been the major driving force behind the "diversity is our strength" propaganda campaign. But we should note that the Jews are not the only ones promoting this destructive wickedness.

It really hurts me to talk about this, but the fact is that a very substantial portion of the White people who should be providing leadership for us now have turned against their own race—and it's not just the judges and the politicians and the bureaucrats. Much of the rest of the White elite—the wealthy and the powerful and the influential—have sided with the Jewish media bosses in the campaign to force diversity on the rest of us. In some cases, the reason for this treason is religious or ideological. Although there undoubtedly is a correlation between wealth and intelligence, wealth alone does not guarantee independence of mind, nor does it guarantee principled behavior. Just as there are blue-collar lemmings and white-collar lemmings, there also are some very wealthy lemmings.

Beyond this, I am sorry to say, there still is much class prejudice, socioeconomic prejudice, in America and also in other White countries. Just as there are people who are resentful by nature and hate anyone they perceive as having more than they have, or being more talented or better looking or more successful, so also are there snobs, who really believe that their wealth makes them better and more deserving than those who have less wealth. They really believe that they don't need the rest of their race. They believe that they can continue to be wealthy and privileged on their own strength alone. They do not see themselves as merely a small and temporary part of something larger and more permanent and infinitely more important than themselves. They are completely self-centered. They support the Jews' open-borders policy because it ensures that they will have not only cheaper labor in

their factories, but also a steady supply of gardeners for their estates; cooks and cleaning women for their mansions; chauffeurs for their limousines. Their attitude is that the competition from non-Whites will keep the working-class Whites in their place and compel them to work a little harder for a little less pay.

Even the prospect of large-scale miscegenation does not displease them. Blending the non-wealthy Whites with the non-Whites to produce a dull, degenerate, coffee-colored working class increases the distance between the masses and the elite and magnifies their own sense of superiority. In other words, they believe, with Judge Duggan, that conditioning for life in a "multicultural, democratic" world is what's good for the hoi polloi—but of course, not for the elite.

We're all familiar with the phrase "limousine liberal." Unfortunately, it's not just wealthy liberals who believe that the social experiments they're perfectly willing to impose on working-class and middle-class Whites shouldn't be imposed on them and their rich friends. There are all too many rich conservatives with the same attitude. For them, pushing for more diversity in America means being able to wrap themselves in the cloak of Political Correctness and having a favorable press—or at least, avoiding the unfavorable press which is an ever-present hazard for rich conservatives who do not support Politically Correct policies. Just like the rich liberals, their attitude is, yes, indeed, force the working-class White kids to go to school with Blacks and mestizos if that's what the Jewish media demand, but *my* kids will go to private schools in Switzerland with personal bodyguards.

I'm sure that wealthy people weren't always inclined toward race treason the way so many today are. In normal times, the wealthy were much more connected to the other social classes. The wealthy may have been selfish, they may have been unfair, but they understood that they were part of the race. They understood that their fate was tied to that of the other social classes. They were at least as concerned about the fate of the nation, the fate of the race, as any member of the middle class. They identified with their nation and with their race. But today most of them do not. They are as alienated as everyone else. The attitude of the wealthy, like that of the other classes, has become, "It's every man for himself."

And when I imagine myself in their shoes, I think I can understand that attitude. They look at the absolutely insane behavior of our society, of our government, and of most of our people. It scares the hell out of them, just the way it does any non-lemming, any person still able to think for himself, regardless of his social class. They see the government refusing to enforce its own immigration laws. They see our cities filling up with non-Whites from the Third World, and nobody's doing anything to stop it. The media are telling everyone it's wonderful that we're getting so much more diversity. The government is telling everyone it's wonderful. The Christian preachers are telling everyone it's wonderful. And the lemmings are parroting what they hear: "Isn't it wonderful that we're getting so much more diversity!"

The wealthy man observes this insanity, and he thinks to himself: "Everyone else may be crazy, but I don't have to let this insanity destroy me and my family. I'll just use my wealth to insulate myself from it. Why should I worry what all of these insane people do to themselves, as long as I can escape from it myself? Our civilization is sinking fast, but fortunately, I have a lifeboat, and it's every man for himself."

And I must admit that I have come close to thinking that way myself. I took a trip out to Los Angeles not so long ago—the first time I'd been there since I was a graduate student at Caltech back in the 1950s—and let me tell you, if you like diversity, Los Angeles is the place for you to be. What a cesspit of diversity! The entire infrastructure out there is non-White: the cab drivers and the bus drivers and the sales clerks and the waiters and the cooks and the road crews and all of the hotel and motel workers. About the only White people I saw were a few men in business suits carrying briefcases. And these few Whites seem to have no clue as to how vulnerable they are. They think everything is normal, the way it ought to be.

Anyway, you see people of otherwise normal intelligence mindlessly parroting such idiotic nonsense as "diversity is our strength" while the ravages of diversity are so apparent all around them, and your first impulse is just to give up. You think to yourself, a race so stupid, so blind, so easily and willingly manipulated and controlled by the Jews, doesn't deserve to survive. But then you remember that you're part of that race. I'm not wealthy enough to have my own lifeboat, and most of you aren't either. We aren't able to insulate ourselves with money from the insanity all around us. If the ship sinks, we drown—or get eaten by the sharks. We don't have the luxury of being able to look down our noses at the foolish behavior of the rest of our people. We are obliged to do something to change that behavior. If we want to save ourselves we must compel many others to save themselves as well, whether they want to or not.

When a man wants to save himself, the first thing he must do is try to understand his situation. When he wants to help others save themselves, the first thing he must do is help them understand their situation. That is what we in the National Alliance are trying to do: we are trying to help all of our people understand their situation. That's a difficult task, but also a necessary task. You can help with that work, too. It is your responsibility to help. ◆

Racialist's Reading

Top Ten Lists

RAMI'S TOP TEN
TURKU, FINLAND

1. *Leviathon* – Hobbes
2. *Kalevala* – Anonymous
3. *Why Civilizations Self-Destruct* – Pendell
4. *The Inequality of Man* – Eysenck
5. *Das Finnische Freiwilligen Battalion der Waffen SS* – Tieke
6. *The Crisis of Parliamentary Democracy* – Schmitt
7. *Hitler's Table-Talk* – Bormann
8. *Heidegger* – Steiner
9. *Finnish Magic* – Nelson
10. *Siege* – Mason

LISA'S TOP TEN
SACRAMENTO, CALIFORNIA

1. *Lion of Ireland* – Llywelyn
2. *Best of Attack* – NV Books
3. *My Awakening* – Duke
4. *Thus Spoke Zarathustra* – Nietzsche
5. *Gates of Fire* – Pressfield
6. *Redneck Manifesto* – Goad
7. *Turner Diaries* – Macdonald (Pierce)
8. *Red Branch* – Llywelyn
9. *The Raid* – Eichhoff
10. *They Were White and They Were Slaves* – Hoffman II

JONNY'S TOP TEN
HAYES, VIRGINIA

1. *Turner Diaries* – Macdonald (Pierce)
2. *S.A.S. Survival Handbook* – Wiseman
3. *Poor Man's James Bond, Vol.1* – Saxon
4. *Poor Man's James Bond, Vol.2* – Saxon
5. *Hunter* – Macdonald (Pierce)
6. *Silent Brotherhood* – Gerhardt & Flynn
7. *You Gentiles* – Samuel
8. *We Get Confessions* – Joseph, Jr.
9. *White Power* – Rockwell
10. *Mein Kampf* – Hitler

SHAWN'S TOP TEN
DETROIT, MICHIGAN

1. *Silent Brotherhood* – Gerhardt & Flynn
2. *Hunter* – Macdonald (Pierce)
3. *Stuka Pilot* – Rudel
4. *Hitler's War* – Irvung
5. *This Time the World* – Rockwell
6. *By Way of Deception* – Ostrovsky
7. *Eaters of the World* – Creighton
8. *Serpent's Walk* – Calverhall
9. *Skinhead* – Knight
10. *Camp of the Saints* – Raspail

JOHN'S TOP TEN
BLOOMINGTON, ILLINOIS

1. *Mein Kampf* – Hitler
2. *Turner Diaries* – Macdonald (Pierce)
3. *Hunter* – Macdonald (Pierce)
4. *National Socialism: Vanguard of the Future* – Jordan
5. *Best of Attack* – NV Books
6. *The Ideal and Destiny* – McCullough
7. *Auschwitz: A Judge Looks at the Evidence* – Staeglich
8. *Call of the Wild* – London
9. *The Norsemen* – Guerber
10. *The German Revolution* – Greenwood

RAY'S TOP TEN
BAY VILLAGE, OHIO

1. *Mein Kampf* – Hitler
2. *White Power* – Rockwell
3. *The International Jew* – Ford
4. *Hoax of the Twentieth Century* – Butz
5. *Stuka Pilot* – Rudel
6. *Forgotten Soldier* – Sajer
7. *Knights of the Reich* – Fraschka
8. *Mutiny of the Elsinore* – London
9. *My Awakening* – Duke
10. *The Iliad* – Homer

ERIC'S TOP TEN
CENTREVILLE, VIRGINIA

1. *Mein Kampf* – Hitler
2. *Might is Right* – Redbeard
3. *Lords of Chaos* – Moynihan
4. *Nature's Eternal Religion* – Klassen
5. *White Man's Bible* – Klassen
6. *The Third Reich* – Speer
7. *My Loyalty is My Honor* – SS quotes
8. *On the Brink of a Bloody, Racial War* – Klassen
9. *My Awakening* – Duke
10. *Imperium* – Yockey

JOHN'S TOP TEN
NEW PRAGUE, MINNESOTA

1. *A Clockwork Orange* – Burgess
2. *Bread and Fear* – Savic
3. *The Underground Man* – Dostoyevsky
4. *The Plague* – Camus
5. *Fahrenheit 451* – Bradbury
6. *Heart of Darkness* – Konrad
7. *Breakfast of Champions* – Vonnegut
8. *Being There* – Kosinski
9. *One Flew Over the Cuckoo's Nest* – Kasey
10. *Faust* – Goethe

HENDRIK'S TOP TEN
BATAVIA, NEW YORK

1. *Revolt Against the Modern World* – Evola
2. *Imperium* – Yockey
3. *Foundations of the 19th Century* – Chamberlain
4. *The Lightning and the Sun* – Devi
5. *Myth of the Twentieth Century* – Rosenberg
6. *Siege* – Mason
7. *Lord of the Rings* – Tolkien
8. *Rhinegold* – Grundy
9. *Turner Diaries* – Macdonald (Pierce)
10. *Vargsmal* – Vikernes

Max Resist & Intimidation One Tour Germany

March 9, Zeitz, Germany

More than 400 people convened on the German town of Zeitz in the Province of Sachsen-Anhalt to hear American bands Max Resist and Intimidation One. The police turned back 200 hopeful concertgoers and interrupted the show when it was almost over, but nevertheless, it was a successful gig. This concert was a benefit for Waffen SS prisoners. The German band Wewelsburg also played.

March 11, Dobeln, Germany

This was a great open air gig, complete with good German beer and a barbeque. Burgerwehr, Wewelsburg, Intimidation One, and Max Resist played before a good gathering of several hundred German and fellow European WP music enthusiasts. There was a big police presence outside the venue, and they occasionally interrupted the event by flying police helicopters overhead.

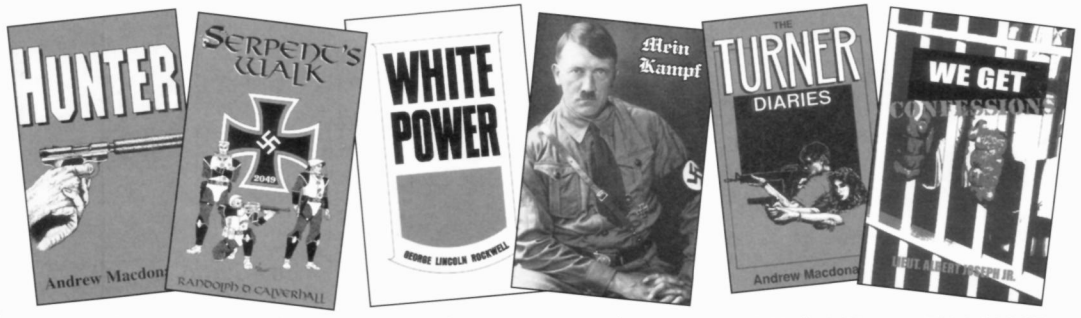
Confederate Memorial Day

May 12th — Graham, North Carolina

The National Alliance held their seventh annual Confederate Memorial Day in the Southern town of Graham, North Carolina. Graham is a town steeped deep in Southern history and tradition, but unfortunately the whole area is being invaded by Mexicans. Driving through town, one might think that Graham was a border town as there seemed to be more Mexican eateries than American. In early afternoon, an enthusiastic crowd gathered at the Alamance County Courthouse to pay homage to the brave men who fought for the Confederacy in the Lost Cause. Beneath a towering monument of a Confederate soldier, NA leaders Will Williams and Ron Doggett addressed the Confederate flag-waving crowd in the center of town, as pedestrians and traffic caught a glimpse of the openly pro-White demonstration.

Immediately following the ceremony, a White Power concert took place on the outskirts of town as the Carolina Sons, Definite Hate and Riot Wing both played their first gigs. The venue was a local redneck bar and the patrons truly appreciated the effort, talent, and sincerity for the Cause that both bands displayed. Look for Definite Hate and Riot Wing to make an impact amongst White youth as their music is catchy, energetic, and powerful. With the South seemingly losing their traditions and historical symbols, it is quite refreshing indeed to meet such proud, politically-active Southerners as the young men in Definite Hate and Riot Wing!

NATIONAL VANGUARD BOOKS



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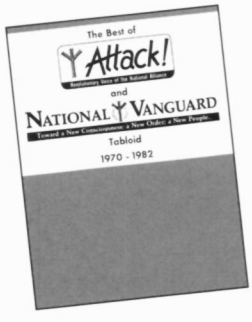

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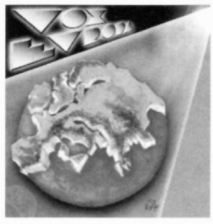

VOX EUROPA
Compilation

With musicians from seven countries providing 14 inspiring songs, Vox Europa reminds us that Europe is not just geography, it is something lying deep in the heart, a founding myth, a guiding force, a mission...Perhaps the most moving piece on this compilation is Frank Rennicke's "Ihr musstet marschieren," which was written by a German prisoner in a Red Army concentration camp in the summer of 1945. Although mostly a ballads album, BFG provides a heavy track with "Forty-Six Years," which is dedicated to Rudolf Hess. Other artists on this album include: Ile de France, Celtica, Tempo Scaduto, Warlord, Londinum SPQR, Jorg Hahnel, Tere Di Mezzo, Vae Victis, Division 250, In Memoriam, Squadron, and the recently deceased Italian balladeer Massimo Morsello.

— Perimetro Productions

THOR'S HAMMER
May the Hammer Smash the Cross

With his work in Graveland and on his self-titled solo project, Polish musician Capricornus has managed to branch out to promote his racial ideals. With the work on Thor's Hammer, a Black Metal project, Capricornus has managed to amalgate a lot of standard guitar riffs and shape-shifting vocals, meshed with melody and a tight rhythm section. But unlike most projects that seem to taper off as they go on, Thor's Hammer keeps its flow focused. The harsh production adds a lot of character to the striking blows provided by Thor's Hammer on this CD.

— Ancestral Research Records

SPREEGESCHWADER
Spirit of 88 - White Power Skinheads

This professionally-produced CD contains 11 well-mixed songs, which although the lyrics are in German, the music is catchy enough for anyone to appreciate it. The music has a Hardcore/Metal influence, and the songs tend to have a medium speed, driving feel. Although this Berlin-based band may not be as well-known as German counterparts Landser and Noie Werte, this disc is definitely worth picking up.

— Pühses Liste

SEDITION
Already Dead

This is the third CD from this proficient and prolific Hatecore band, and it is the best to date. Since some of the members are from the defunct Blue Eyed Devils, one would expect an influence from that band. There is an influence, but it is mostly an original sound that Sedition has captured. Anyone who likes the Hardcore-influenced style of resistance music will find this CD to be one of the best. The vocals are very hard and strong and can be compared to mainstream bands like Snapcase and Earth Crisis. The lyrics are all pro-White and are some of the most violent and aggressive ever written by a NS band. The songs are relatively short (around 2 min./song), but that just keeps the listener wanting more. This CD is a must-buy for any enraged racialist. The lyrics alone are worth the purchase.

—Tri-State Terror

ANNETT
Eine Mutter klagt an...

German folksinger Annett delivers a strong, emotional album of beautiful, patriotic German folk songs. In the mold of legendary German folksinger Frank Rennicke, Annett's vocals are both powerful and passionate, enough to send shivers down one's spine. Quite importantly, Annett is a true White nationalist and the passion for her people is embedded in her music. This album is highly recommended for any fan of European folk music.

— Pühses Liste

BRUTAL ATTACK
20 Years — Always Outnumbered, Never Outgunned

Brutal Attack's latest release is more of their traditional White Power Rock'n Roll.

Ken and the guys have produced a CD that is full of enough power and drive to make even the laziest man come alive. With songs such as "Put Your Hand in My Hand" and "Heroes," Ken shows he has plenty firepower left in him. In the future, when the current system sees its fate unfolding before their very eyes, you'd better believe the music of Brutal Attack will be partly to blame! If you are a Brutal Attack fan, then this is a must-have for your collection.

— Panzerfaust Records

IRON YOUTH

Respect/ Defend/ Create

With superior production, recording, and musicianship, this newest release from Iron Youth may just be the "album of the year." The guitars are tight wirh great riffs and lots of triple-picking, and the drums are solid with lots of double bass. The vocals are powerful and all sung in English, and the lyrics are intelligently-written and thought-provoking. These guys can remind one of a White Power mix between Sepultura and Celtic Frost. With this album, Iron Youth just may have solidified its position as the preeminent WP Metal band in the world today!

— Resistance Records

NAHKAMPF / KOLOVRAT

(split)

This groundbreaking release not only features the first Russian WP band to ever appear on CD, but also the first ever German/Russian co-production. One of Germany's top WP bands, Nahkampf immediately seizes the listener's attention with catchy lyrics and powerful vocals together with a fast-moving Metal/Hardcore sound on "Sag mir wo du stehst." Nahkampf's music is so diverse and talent-laden that each song has its own character and form. "Ein Krieger" is an unbelievably powerful ballad anthem that should inspire any serious racialist to go on a literature run. The work of Russian act Kolovrat is a pretty solid mix of Hardcore and high-energy Rock'n Roll. Although the lyrics are in Russian, the booklet contains the English translation. While Kolovrat does show great potential; it is obvious that they are in dire need of better quality equipment. This historic CD is highly recommended to all WP music enthusiasts.

— Pühses Liste

WAR SONGS OF THE THIRD REICH

Volume I

This is a well-balanced collection of songs originally recorded on 78 rpm records during the first few years of WWII. Each selection is rousing, inspiring, and cheerful. It is easy to imagine smiling faces of joyful stormtroopers belting out these songs. The accompanying bands are full of thundering drums, blaring brass, crashing cymbals, and tinkling Glockenspiels. The songs take you from U-boats in the depths of oceans to Gebirgsjaegern on the peaks of mountains; from the deserts of Afrika to the skies over England. It is evident that much care was taken to transfer these properly onto CD. Audibly they are quite understandable. Do not pass up this opportunity to hear the actual voices of the gallant heroes from the "original cast" of the Third Reich!

— White Survival Products

PRESERVE WHITE ARYANS

It's Time to Awake!

It's always refreshing to see a new WP band pop up that has a bit of originality to their sound, and it's especially fresh when that band comes from a nation whom many Americans couldn't even find on a map! Out of Estonia comes such a band —- Preserve White Aryans. With a fusion of Oi!, Rock, and their own original sound combined with strong lyrics and clear vocals, PWA will make your racial spirits soar with this release. Eleven of the thirteen tracks are sung in English, and all of them carry a distinct racial passion.

— Blood & Honour Estonia

STANDRECHT

Nederlands

Finally at last, a WP band from the Netherlands! Although Standrecht's music lacks in quality and originality (it's your basic Oi! sound), listening to pro-White lyrics sung in Dutch is a much-needed dose of medicine for our comrades in Holland. Included on this album is a catchy, Dutch version of "Tomorrow Belongs to Me." Perhaps the most inspiring song on this disc is the patriotic "De bokkerijers," which has a folksy, whistle-a-long melody to it.

— Groene Draek Produkties

Letters to the Editor

Dear Resistance,

I just read the latest issue of Resistance and I must say it keeps getting better with each issue. I'm glad to see that you've added a Racialist's Top Ten Book page. Please do all you can to encourage young Whites to read, especially reading things other than the sports page or TV listings in the daily fishwrap. You'd be surprised how many of our people today do not read. Swilling beer and shouting "Sieg Heil!" does not drive fear into the hearts of our enemies, intelligence does. The Jews aren't engaging us in boot parties, they're defeating us in courtrooms, politics, and in the business world.

— Curt Davis
Napa, California

Editor: Judging by the vast numbers of top ten book lists that have been sent to us, I'm happy to report that most of our readers are very well-read.

Dear Editor,

I think you're doing a great job in attempting to help our White youth regain their racial consciousness. You're up against a lot (Jewish media, race-mixing propaganda in schools, etc.) and I wish you well, however, I'd like to suggest that you try to use better propaganda photos to reach the young people who need to be reached. Having photos in your Scene Shots section of drunk, out-of-shape people giving Roman salutes with beer in hand or cigarette in mouth is not a very Aryan sight. It certainly doesn't scare our enemies. We should take note at how the U.S. Armed Forces use graphic images of healthy-looking, physically fit, attractive, sober, young people in their recruitment ads. Since we are going to need above-average people in our ranks if we are to win this struggle, we will need exceptional White kids to pick up a copy of Resistance and be positively-influenced enough to join with us for the long haul. We also need to recruit all racially conscious White youth to our Cause, and not make a kid feel that we are just an exclusive club.

Sincerely,
Dave Ludwig
Jasper, Indiana

Editor: One of the reasons why we feature a different, successful athlete in each issue, is that we want to encourage our readers to become physically fit and strive to be the best in whatever field they choose.

Greetings!

Would it be possible to have a debate in the hallowed pages of Resistance? The debate I want opinions on is the subject of what level of musical limitation we should use as a movement to recruit youth to the Cause? There are quite a few people who advocate using dance and pop music for recruitment of kids, or at the very least, getting an alternative view into their lives by using popular and current music. This of course doesn't mean we actually have to like it — I, for one, hate all kinds of plastic pop. However, I doubt very much if the future of our people will be advanced by using only Oi! music and Death Metal. That's in no way a criticism of those types of music. Quite the contrary! What do you think I've been listening to the last 17 years? I'm led to believe that the Youth section of the Front Nationale in France (JNF) use dance music not only as a means of recruitment for young kids hooked on MTV, but they also have either their own dance/pop recording outlets or DJ's or something like that (I can't remember).

As a long-time skinhead and drummer in a White Power band, not only would I love to see more kids attracted to the Cause without necessarily selling out, as it were, but also to show the world that we're not just a bunch of skinheads, etc. Do you see what I mean? If I were to want such a debate in print, I would like people's opinions NOT on their own tastes, but of how much good or bad might it do for the Cause. I'm not sure how many would see it as selling out to Negroid culture, and how many would see it as a positive strategic/recruitment move!

— Mark
Coventry, England

Editor: Well how about it readers? Let's hear your opinions on the subject. Please don't write your personal taste, we want to know if we can recruit this way.

Resistance,

As members/promoters of an ideology, don't you find it as disappointing as I do that most WP music sounds the same and basically sucks? We get very few original recordings if the said band is good enough to record at all! I know we are strapped for talent and that by default we kind of have to take and promote what we get. I do appreciate the "attempts" others make to get new albums out. I also understand the difficulties involved in recording, the costs, and the lack of musical equipment, but damn, this shit isn't even tolerable anymore! What happened to originality (you know, the kind of bands that don't sound like bad rip-offs of mainstream crap or that infernal Oi! music which takes five seconds to learn to play)? What we have in heart, we can't match in talent. What gives?

As promoters of an ideology, we must strive to be better than the mainstream and put all others to shame. Our ideology and our promotion of it suffers at the hands of half-assed musical attempts and people with personal social-debts to "old comrades" (you know, record the old fucker because he is old). We need musicians, and as importantly, good equipment. It's a must to have the equipment that makes the music even better and more professional. "Buy it and play it!" That's what you tell them. "What? You want to record an album with that pine-log $50 guitar? Go fuck yourself! We are professionals you Oi!-sucking-half-assed-roadie-wanna-be!" That's what you tell them.

God in heaven, satan in hell, someone kill the next guy who copies (or attempts to copy) Skrewdriver either in sound or song. Butcher the next fucker who comes up with the light-bulb idea of making a "new" Oi! band. For some reason, the greatest load of shit recordings and crap-sounding

songs seem to come from the Oi! genre. As Aryans, are we not to expand and create? Then we must stop copying the same dead-tired crap and come up with new material. Are you interested in geting new people or just keeping the old fucks? New genres now!

— Angry and pissed,
Eric Wolf, ex-Aryan and Rahowa guitarist
Centreville, Virginia

Editor: All musicians are encouraged to be as original as possible. I disagree though, that we should totally neglect Oi! because that is what got us here.

Dear Editor,

This morning I found the Winter issue (#14) in the mail. Thank you, it will make good reading material as usual. However, when I show it to friends, they'll find the cover not as attractive or appealing as it should be. No wonder the Jews accuse us of being homophiles.

Next time, please show a heroic-looking man, a good-looking couple, or even Nordic-looking children. That Swedish girl on issue #13, Saga, was a great cover!

— Jennifer
Mendocino, California

Editor: We were basically experimenting with cover photography on issue #14 to make it a bit more edgy, while Saga has definitely been our most popular cover shot.

Counterpoint
by John Murdoch

In response to my German critic from the Issue 14 Letters to the Editor: My critic was primarily upset at my "elevation" of Saga to Leni Riefenstahl's and Savitri Devi's level. Although I don't retract this statement, I do stand corrected in the sense of improperly defining the parallels that I was drawing between these artists.

(Interesting sidebar: In my relatively short career as a journalist, I have interviewed over 100 people for various articles. None of those articles have ever generated more feedback than the Saga article. It sure is nice to know that your work is read only when it is accompanied by photos of an attractive young Swedish lady.)

Although an accomplished artist, those who idolize Leni Riefenstahl as a person do so on shaky ground. As an artist myself, I respect her massive works of propaganda that are still being studied by the mainstream today. But Riefenstahl is not a hallowed saint or a racial patriot. She is an artist, first and foremost, who was picked out of the mainstream by Hitler and incorporated into his program. Later, in post-war Germany, she worked her way back into the mainstream doing nature films. Whatever racial beliefs she once had have long since been compromised. At 100+ now and still kicking, Ms. Riefenstahl recently had an airplane accident in Africa, visiting her native friends.

But I stand my ground with my assertion that Saga belongs in the same ranks as Riefenstahl and Devi, in the sense that all of these women have created works that proclaim to the world the cause of the White race. I realize, of course, that many females have contributed to our Cause in various ways, particularly in the production of racial music, but I chose Riefenstahl and Devi because they are widely recognized in our movement. The medium each used to convey her message is not as important as her contribution to the Cause. Saga uses her voice as Devi used her pen and Riefenstahl used her camera. Their reasons, degree of significance, and individual situations are all different, but the end result is what matters. Likewise, Mikael and Mojje, the male band members of *Symphony,* play their instruments as Arno Breker sculpted and Alfred Rosenberg wrote. The ideas we fight for stand above the medium of expression, just as the noble cause for which a warrior fights is above that warrior's personal drive, reason, or ambition. It is the *energy* of the progressive European that is important, and also eternal. This energy has no personal motivation; individually, we do our part as best we can, and — collectively — our people advance.

As Shakespeare once wrote in his masterpiece, *As You Like It*: "All the world's a stage, and all the men and women merely players." The personal motivations of actors and actresses are moot points when the curtain rises. The message — the spirit, the energy — conveyed from the stage is what matters. Play your part and do it well, and legends are made.

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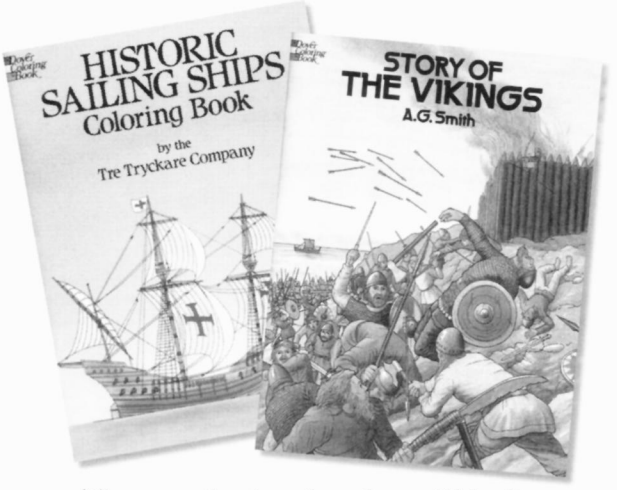

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WHITE WIRE

VINLAND

Detroit's Hatecore kings, the **Angry Aryans** are currently in the studio recording their third album, *Old School Hate*, which will be out on **Resistance** sometime this summer. According to AA's **Doug Thug**, this album will give new meaning to the word "extreme." Meanwhile, AA's Pisst **Chris** is busy working on a Black Metal side project...Speaking of Hatecore, **Attack's** next release, *World of Ruin* will also be out on Resistance sometime this summer. Attack remains one of America's hottest live acts...Resistance currently has a top Metal band in the studio recording a pro-White album with a philharmonic orchestra. This will be taking White Power music to a whole new level! Stay tuned...Look for a live recording of the Jacksonville St. Paddy's Day Massacre concert to be released... Upcoming from the **Panzerfront**: **Death's Head**, Australia's hottest new act, will be releasing its first album with Panzerfaust. **H8Machine**, formerly **Dying Breed**, will also be coming out with an album under their new name. **Final War**, a new project with **Martin, Lee**, and **Roy** from the Orange County musical corps, have also been working on a new release. Also in the works is a new project by **Landser**... WP label **Tri-State Terror** has ceased production and closed shop...**Blood & Honour Ohio** is now putting out a fanzine. You can reach them at B&H Ohio, P.O. Box 206, Salem, OH 44460...German musician **Hendrik Moebus** is still sitting in a New York jail awaiting deportation hearings. He has filed for political asylum. To find out the latest on his case, check out his web site at www.hendrikmoebus.com... **Max Resist**, **Intimidation One**, and **Aggressive Force** will be kicking off their European tour late this summer. Expect gigs in Spain, Italy, Hungary, and the Czech Republik. Doesn't it seem like **Shawn** is always in Europe?...Look for a WP Techno CD to be out sometime soon. **Thought Criminal** has a catchy sound and a powerful, distinguishable message, so it will be interesting to see the reaction as WP music continues to branch out into other genres...**Youngland's** new bass player, **Wade**, appears to be a fine addition to the Orange County band. A top-notch motorcycle mechanic, Wade has been known to ride his bike 1,500 miles to a gig...Resistance reader **Tim McVeigh's** life will be spared at least another month due to a FBI fuck-up. Hopefully he'll have a chance to read this issue.

NORDLAND

Kev Turner and **Skullhead** resurfaced back in March with live performances in France, Germany, and the Czech Republic. They also recorded a new album for **Movement Records** which should be out this summer...**Ken McClellan** and the German band **Hauptkampflinie** have recorded a project called *The Betrayed*, with all songs sung by Ken. Ken has also recorded an album with **Billy (Celtic Warrior)** in an old English Punk Rock style, which includes cover songs from **The Clash**...**Britain's Avalon** will be recording six tracks for an upcoming split album with Spanish band **14 Palabras**. This CD will be released by Spain's **Rata-ta-ta Records**...Movement Records has released the new **Excalibur** album, *The Water, The Soil, and The Sand*... Germany's top Hatecore band, **Might of Rage** has recorded their second album, *Reborn*, which will soon be out on **Backstreet Noise**...Backstreet Noise will also coming out a vinyl single from **Odin's Law**...**Wolfheart**, a new band out of the Czech Republic featuring members of **Buldok**, has recorded an English language album entitled *Return of the Past*. This album will be out soon on **Resistance Records**...Early this spring, **Avalon**, a Swiss-German nationalist organization, coordinated an informative evening in Switzerland for nationalist parents on raising children today, as well as health and nutritional issues...The official web site for **Block 11** is up at www.block11.com...Sad news out of Italy is the death of political soldier and musician **Massimo Marsello**, who died of cancer on the 10th of March. Resistance will be devoting a full-length article on this European hero in an upcoming issue of the magazine...The Spanish WP music scene has experienced a complete revival since its early days in the 80's, with an average gig attendance of about 300. Several new Spanish bands have entered the scene, including promising acts such as **7 Muelles**, 14 Palabras, and **Tizona** (the sword of **El Cid**, medieval Spanish hero and conqueror of Arabs). Look for a complete report on the Spanish scene in a future issue of Resistance.

WANTED: DEMOS

Resistance Records is looking for musicians of any genre of music that are interested in promoting racial consciousness within the White race. We want to inspire and entertain our elite ranks while attracting the attention of potential activists and racialists. We will record and promote any music which is original, professional, and inspiring. Use your talent to promote the ideology and inspire the Cause. Any progressive genres will be considered.

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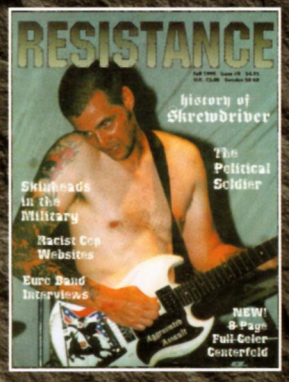

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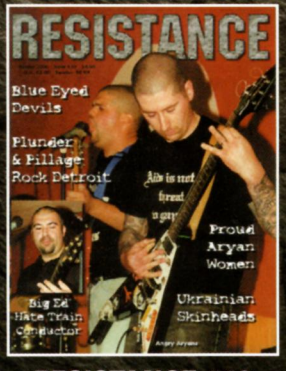

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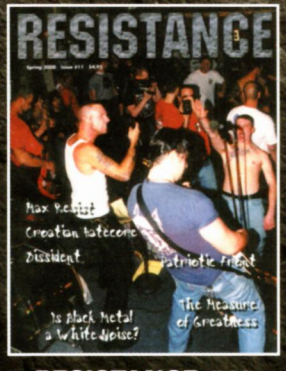

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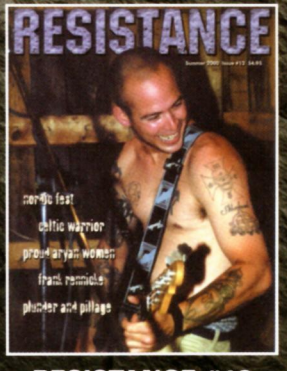

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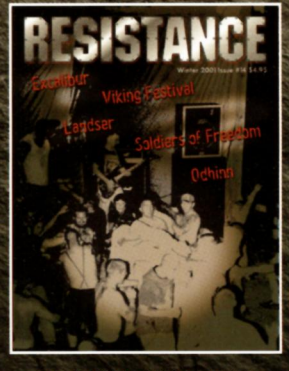

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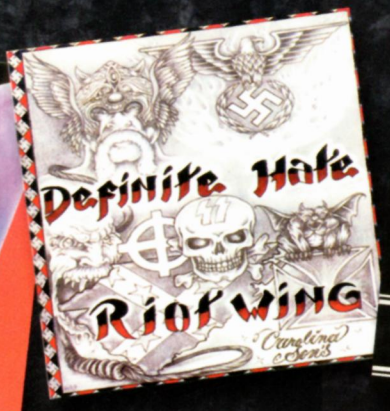

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